

DOCUMENT RESUME

ED 035 524

RE 002 365

TITLE Reading for the Gifted: Guided Extension of Reading Skills Through Literature. Part V.
INSTITUTION Los Angeles City Schools, Calif. Div. of Instructional Planning and Services.
REPORT NO EC-133
PUB DATE 69
NOTE 93p.
EDRS PRICE EDRS Price MF-\$0.50 HC-\$4.75
DESCRIPTORS *Ethical Values, *Gifted, Literature Guides, *Moral Values, Reading Instruction, Reading Materials, *Reading Skills, *Superior Students, Teaching Guides

ABSTRACT

Guidance is provided in this instructional bulletin for study by gifted pupils of a series of books related to the central theme, The Development of Strong Moral Character Through Overcoming Adversity. The books selected provide opportunities for the examination of moral and spiritual values. The instructional materials developed and books selected were done so specifically for use by gifted pupils at grades 3 and 4. Literary terms are defined, synopses of the selected books and instructional information for many are included, plus biographical information about most of the authors. References are given. (NH/Author)

N.Y

ED035524

READING FOR THE GIFTED

GUIDED EXTENSION OF READING SKILLS THROUGH LITERATURE

U. S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE
PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS
STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION
POSITION OR POLICY.

PART V

A study of literature related
to a central theme - the
development of strong moral
character through overcoming
adversity

An Instructional Bulletin

LOS ANGELES CITY SCHOOLS
Division of Instructional Planning and Services
Instructional Planning Branch
Publication No. EC-133
1969

365

RE002

ACKNOWLEDGMENTS

This publication represents the thinking and the work of many persons; among them the members of the following curriculum committees:

Division of Instructional Planning and Services Committee on the Gifted

Cyril Battison
Marion Beller
Elma Brown
Katherine Daly
Thelma Epley
Mildred Frary
Elaine Gourley

Willard Johnson
Gloria Kalnay
Karle Lindstrom
Faye Miller
Ida Mulock
Jewelle Pitts
William Richard
Eugene White

Reading Committee, K-6

Beatrice Cadwell
Richard Clower
Alice Curtis
Joan Downey
Rena Everly
Helen Fisher
Evelyn Florio
Verna French
Frances Gaebke
Sharon Gould
Charlotte Hoffert

Rudolph Holguin
Tom Jefferson
Gloria Kalnay
Sam Marchese
Pat Memsic
Arlene Morris
Alice Pitcher
Virginia Powers
Duke Saunders
Goerge Sperry
Irene Watson

Also, the contributions to the development of the publication of the following Division of Elementary Education academic supervisors are gratefully acknowledged:

Grace Barnett
Marion Beller
Joan Downey
Allison Hocking

Samuel Marchese
Richard Mix
Duke Saunders
Joe Thompson, Jr.
Irene Watson

The project could not have been completed without the helpful cooperation of Mildred Frary, Supervisor in Charge, Library Section; Ida Emilie Cornwell, Supervisor, Elementary Library Services; Margaret Miller, Supervisor, Elementary Libraries; and Sylvia von Boenigk, Library Coordinator. The library section helped with the selection of the books, supplied the synopses of the "C" books, and wrote all teacher background information on the authors and illustrators of this series.

The assistance of Virginia Belle Lowers and William Rosch, English Supervisors, Secondary Curriculum Section, is acknowledged with gratitude. The technical information they provided contributed substantially to the successful completion of the project.

Acknowledgment is made of the contribution of Alice Curtis, Virginia Lester, and Karle Lindstrom, who pioneered the approach to a study of this type in their manuscript, Reading for the Gifted, Part I.

Special acknowledgment is made of the contribution of EVELYN O'KEEFE, who prepared the manuscript while serving as a temporary consultant in the Curriculum Branch. Her knowledge of literature skills and the needs, abilities, and capacities of gifted children is evidenced throughout this publication.

Appreciation also is given to LEROY E. CHRISTENSEN, who helped to organize the publication into its present format.

Grateful acknowledgment and sincere appreciation are expressed to MILLARD BLACK, former Reading Supervisor who was responsible for the initiation and development of this project, Reading for the Gifted, Part V, a study of literature related to a central theme - the development of strong moral character through overcoming adversity.

MARCELLA T. JOHNSON
Elementary Reading Supervisor

NORMAN H. ROSSELL
Director, Elementary Curriculum

FRANK M. HODGSON
Assistant Superintendent
Instructional Planning Branch

APPROVED:

ROBERT J. PURDY
Associate Superintendent
Division of Elementary Education

MILDRED NASLUND
Associate Superintendent
Division of Instructional Planning and Services

READING FOR THE GIFTED PUPIL

This instructional bulletin, Reading for the Gifted: Guided Extension of Reading Skills Through Literature, is designed to assist teachers whose classes contain one or more gifted pupils who are reading above their current grade level. The books herein discussed have been chosen, and this instructional bulletin developed, specifically for use with gifted pupils at grades three and four. Additional groupings of materials are available for pupils in other grades.

The goals of reading instruction for the gifted child are basically the same as for the pupil of any other degree of ability. His potential differentiates him from pupils of lower ability in at least two major ways: the quality of the learning of which he is capable, and the speed with which it is possible for him to learn. Also, the gifted pupil may differ from the normal pupil in the nature of his reading needs; as his maturing mentality and ability increase the depth and breadth of his intellectual interests, his need for many superior skills become known.

Many gifted pupils can benefit from instruction from a basal reader. This is particularly true of pupils who are reading below grade level or no more than one year above current grade placement. However, pupils who are reading two or more levels above the grade to which they are assigned may derive more profit from the use of other kinds of materials; and it is recommended that they receive instruction from literary materials other than a basal reader. Word recognition skills, other than the extension of vocabulary, should receive minimal attention. If there is need for improvement of word recognition skills, materials specifically designed for such development should be used.

Children's literature appropriate to the interests of pupils comprising a particular reading group may be used to develop many advanced reading skills. Pupils may be taught to:

- Understand various literary types

- Analyze the motives of fictional characters

- Follow the development of plot, recognize theme, and interpret mood

- Analyze the author's purpose, his organization, his personality, and his style

- Understand various types of poetry and analyze verse and stanza forms

- Understand figurative language, symbolism, implications, theme or central purpose, and tone

- Gain insight into human behavior

- Observe and understand the influences of environment on character

- Evaluate the conduct of real or fictional people on the basis of accepted standards of behavior

Skills of critical thinking can be developed through the study of literature and various resource books. Interest can be stimulated, and knowledge and understanding can be developed in history, science, and the arts through the use of the literature of these content areas in reading instruction.

This instructional bulletin provides guidance for the study of a series of books related to the central theme, The Development of Strong Moral Character Through Overcoming Adversity. It is believed that maximum benefit will derive from following the plan presented. Synopses are provided of all the books which comprise this unit of study, as well as suggestions for leading discussions of the books, as they are read.

Unique opportunities for the examination of moral and spiritual values exist in this series of books. The teacher thoroughly familiar with the Division of Instructional Planning and Services Publication GC-15, The Teaching of Values, will be aware of many learning experiences leading to character development in guiding independent reading and discussion. Attention is specifically directed to Part I, "The Values We Teach," and Part III, "Suggested Learning Activities."

PURPOSES

"One forte of literature is that it can translate the intangibles of experience--great abstractions such as equality, justice, freedom, and security--into the specific feelings and actions of human beings like ourselves." - Dwight L. Burton¹

I. TO RECOGNIZE LITERATURE AS AN INTERPRETATION OF LIFE

To gain insight into human behavior, through a study of literature:

by empathizing with persons of many types

by meeting vicariously peoples from other environments and cultures

by relating vicarious experiences to personal experiences

by noting how persons cope with their problems

by identifying traits helpful in crises

by estimating influences of one person on another

To observe the influences of environment on character, through a study of literature:

by recognizing success or failure which stem from environmental conditions

by recognizing strong characters who come from seemingly adverse environmental conditions

by recognizing personal responsibility for behavior, regardless of circumstances

To evaluate the conduct of real or fictional people on the basis of accepted standards, through a study of literature

II. TO APPRECIATE LITERATURE AS ART

To understand more consciously the unique qualities of fiction, through the reading of novels and biographies:

by observing character development

by following the development of plot

¹Dwight L. Burton, Literature Study in the High Schools. (New York: Holt, Rinehart and Winston, Inc., 1960) p. 91

by recognizing themes

by being aware of mood and pace

by recognizing the importance of setting

To become more sensitive to the author's style:

by recognizing the use and/or emphasis of a particular style

by noting the use of figurative language

by recognizing elements of narrative and descriptive styles

by observing the use of dialogue

by understanding the author's use of symbolism

by noting the effectiveness of the author's choice of words

by noting the richness of vocabulary

by noting how the author depicts such elements as sound, texture,
the beauties of nature

To broaden individual reading interests:

by becoming acquainted with various types of literature

by pursuing independently a planned, individualized reading program

III. TO IMPROVE PROFICIENCY IN THE USE OF CRITICAL READING SKILLS

To apply the criteria of critical reading in an analysis of literature:

by recognizing likenesses and differences

by appraising soundness of ideas

by evaluating accuracy, objectivity, bias, or prejudice

by synthesizing ideas and relating them to their fields or to a
larger frame of reference

by recognizing the importance of minor characters in a story

by anticipating endings

by noting cause-and-effect relationships

by building an appreciation of vivid vocabulary

by developing the ability to make inferences and deductions

by recognizing allusions

LITERARY TERMS

Children should understand the meanings of the many literary terms which occur in children's literature. Such understandings should be introduced when examples are found in the literature the children are reading. The following list of terms is presented as a convenient resource.¹

- | | |
|--------------|--|
| allegory | - An extended narrative which carries a second meaning along with its surface story. Usually, the characters are incarnations of abstract ideas. |
| alliteration | - The close repetition of sounds (ordinarily consonants), usually at the beginning of words:
"To sit in solemn silence in a dull, dark dock,
In a pestilential prison, with a life-long lock,
Awaiting the sensation of a short, sharp shock,
From a cheap and chippy chopper on a big, black
block!"
- W. S. Gilbert, <u>The Mikado</u> |
| allusion | - A reference, usually brief, to a presumably familiar person or thing. |
| cliche | - A timeworn expression which has lost its vitality and, to some extent, its original meaning. |
| climax | - The moment in a play or story at which a crisis reaches its highest intensity and is resolved. |
| connotation | - The implications or suggestions which are evoked by a word. |
| denotation | - The thing or situation to which a word refers, exclusive of attitudes or feelings which the writer or speaker may have; a word's most literal and limited meaning. |
| fable | - A brief narrative, in either verse or prose, which illustrates some moral truth. Often, the characters are animals. |
| hyperbole | - A figure of speech in which emphasis is achieved by deliberate exaggeration: They were packed in the subway like sardines. |
| imagery | - The use of language to represent things, actions, or even abstract ideas, descriptively. |
| irony | - A device by which a writer expresses a meaning contradictory to the stated one. |

¹Beckson, Karl, and Arthur Ganz, A Reader's Guide to Literary Terms: A Dictionary. (New York: Farrar, Straus, and Cudahy, 1960).

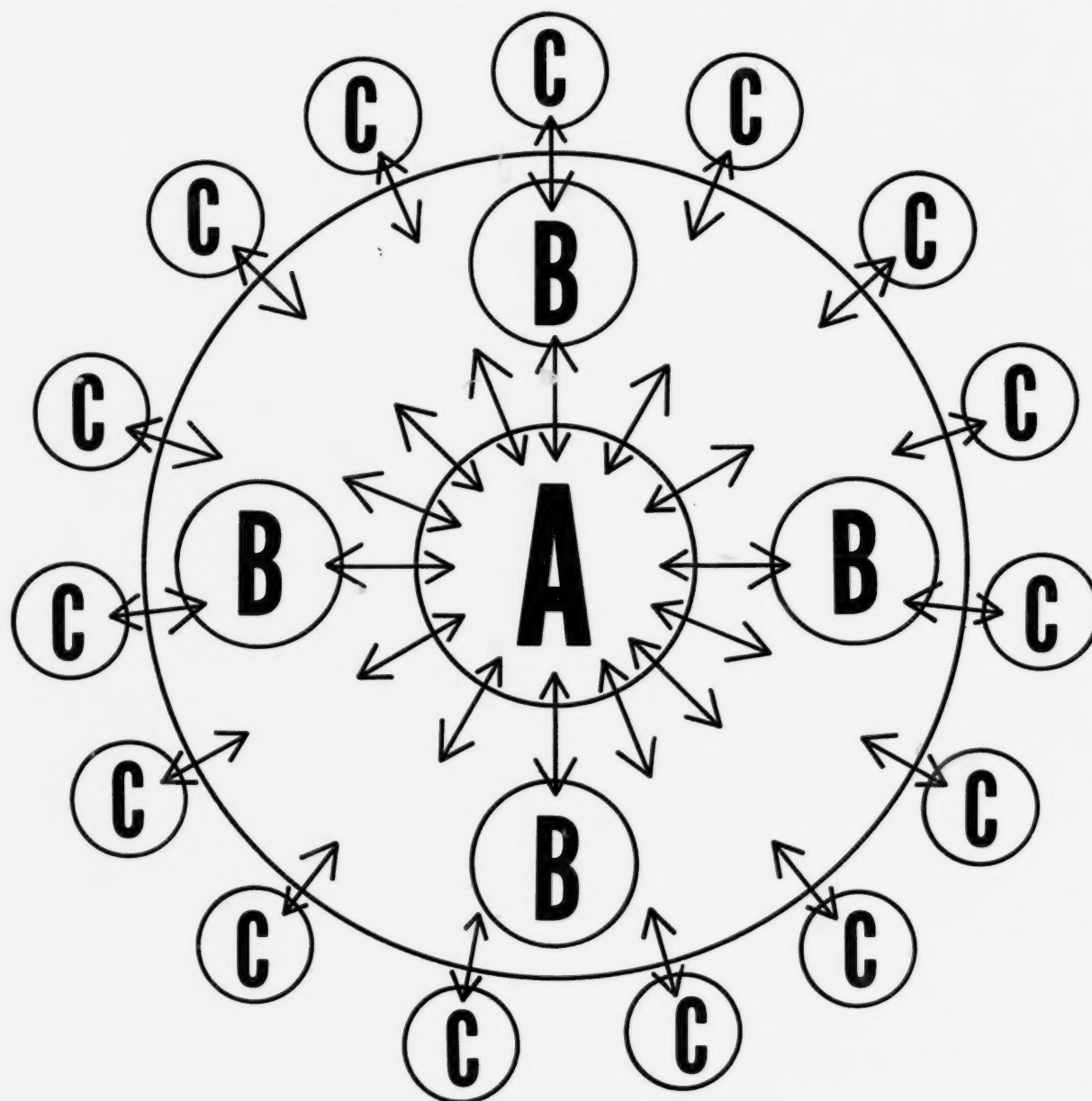
metaphor	- A figure of speech in which two unlike objects are compared by identification or by the substitution of one for the other: Hotchkiss is a dead duck.
onomatopoeia	- The use of words whose sounds seem to express or reinforce their meanings. "Hiss," "bang," "bowwow" imitate the sounds they represent. (Over the cobbles he clattered and clashed in the dark innyard.
parable	- A short, simple story which illustrates a moral truth.
paradox	- A statement which, though it appears to be self-contradictory, contains a basis of truth.
paraphrase	- The restatement in different words of the sense of a piece of writing.
personification	- A figure of speech in which inanimate objects or abstract ideas are endowed with human qualities or action.
platitude	- A flat, stale, or trite statement uttered as though it were fresh and original.
rhetoric	- The principles governing the use of effective spoken or written language.
sarcasm	- Bitter, derisive expression, frequently involving irony as a device, whereby what is stated is the opposite of what is actually meant.
satire	- Ridicule of an idea, a person or type of person, or even mankind. Satire has been used to mock human vices and frailties.
semantics	- That branch of linguistics which deals with the meanings of words, and especially with historical changes in those meanings.
simile	- An expressed comparison between two unlike objects, usually using <u>like</u> or <u>as</u> : Tom is as ugly as a bulldog.
spoonerism	- The accidental reversal of sounds, especially the initial sounds of words, as in "poured with rain" for "roared with pain."
verisimilitude	- A quality possessed by a work which seems to the reader to be sufficiently probable to constitute reality.

CONTENTS

ACKNOWLEDGMENTS	iii
READING FOR THE GIFTED PUPIL	v
PURPOSES	vii
LITERARY TERMS	ix
INTERRELATIONSHIPS	xiii
READING LIST	xiv
RESOURCE MATERIALS FOR STUDY OF THE "A" BOOK	1
<u>NORTH TO FREEDOM</u> , SYNOPSIS	3
TEACHING SUGGESTIONS FOR THE INTRODUCTION OF <u>NORTH TO FREEDOM</u>	5
TEACHING SUGGESTIONS FOR THE STUDY OF <u>NORTH TO FREEDOM</u>	7
Character Development	8
Plot Development	13
Theme and Setting Development	15
Elements of Style	18
TEACHING SUGGESTIONS FOR DISCUSSING THE AUTHOR	24
RELATED INDEPENDENT ACTIVITIES	26
RESOURCE MATERIALS FOR STUDY OF THE "B" BOOKS AND THEIR INTERRELATIONSHIPS WITH THE "A" BOOK	27
<u>FOLLOW MY LEADER</u> , SYNOPSIS	29
<u>HOME FROM FAR</u> , SYNOPSIS	30
<u>THE ROAD TO AGRA</u> , SYNOPSIS	31
<u>THE LONER</u> , SYNOPSIS	32
TEACHING SUGGESTIONS FOR THE INTRODUCTION OF THE "B" BOOKS	34
TEACHING SUGGESTIONS FOR A COMPARATIVE STUDY OF THE "A" AND "B" BOOKS	38
Comparison of Character Development	39
Guiding Questions	39
Comparison Chart	40

Comparison of Plot Development	45
Guiding Questions	45
Comparison Chart	46
Comparison of Theme and Setting	48
Guiding Questions	48
Comparison Chart of Theme	49
Comparison Chart of Setting	50
Comparison of Elements of Style	51
Guiding Questions	51
Comparison Chart	52
MATERIALS FOR USE IN DISCUSSING THE AUTHORS	56
MATERIALS FOR USE IN DISCUSSING THE ILLUSTRATORS	60
RESOURCE MATERIALS RELATED TO THE USE OF THE "C" BOOKS	63
BACKGROUND INFORMATION FOR USE IN TEACHING THE "C" BOOKS	65
<u>Walk The World's Rim</u>	66
<u>The Gold Penny</u>	67
<u>Jon The Unlucky</u>	68
<u>The Door in the Wall</u>	69
<u>Seeing Fingers</u>	70
<u>King of The Wind</u>	71
<u>The Story of Helen Keller</u>	72
. . . <u>And Now Miguel</u>	73
<u>Mine For Keeps</u>	74
<u>Beethoven</u>	75
<u>David in Silence</u>	77
<u>Mr. Bell Invents The Telephone</u>	78
<u>The White Bungalow</u>	79
<u>Miracles on Maple Hill</u>	80
<u>Shadow of a Bull</u>	82
BIBLIOGRAPHY	83

INTERRELATIONSHIPS



Anne Holm's book, North To Freedom, is central to this entire study. This book is to be used by the teacher as an impetus for the children to read the books in the subsequent sections of the study. In the "A" section, at the beginning of the study, North to Freedom, is the object of a guided analysis. The methods by which the "A" book is analyzed are to be incorporated by the children in their analyses of the books in the succeeding sections of the study.

The four books of the "B" section are to be individually read, discussed, evaluated, and compared to the "A" book and to each other. Charts showing a comparative analysis of these books are included in this publication, and will be helpful to the teacher in guiding comparative discussions and evaluations.

The "C" books are not to be individually analyzed. Each child is to read, independently, as many of the "C" books as time permits. The books in this section were chosen because they can provide the children with a richer background for in-depth analysis of the "A" and "B" books. The use of the "C" books as background material for analysis necessitates their being read concurrently with the "A" and "B" books.

READING LIST

A BOOKS

Holm, Anne

North to Freedom

B BOOKS

Garfield, James B.

Follow My Leader

Little, Jean

Home From Far

Sommerfelt, Aimee

The Road to Agra

Wier, Ester

The Loner

C BOOKS

Baker, Betty

Walk the World's Rim

Blanton, Catherine

The Gold Penny

Coatsworth, Elizabeth

Jon the Unlucky

de Angeli, Marguerite

The Door in the Wall

DeGering, Etta

Seeing Fingers

Henry, Marguerite

King of the Wind

Hickok, Lorena A.

The Story of Helen Keller

Krumgold, Joseph

. . . and Now Miguel

Little, Jean

Mine for Keeps

Mirsky, Reba Paeff

Beethoven

Robinson, Veronica

David in Selence

Shippen, Katherine B.

Mr. Bell Invents the Telephone

Sommerfelt, Aimee

The White Bungalow

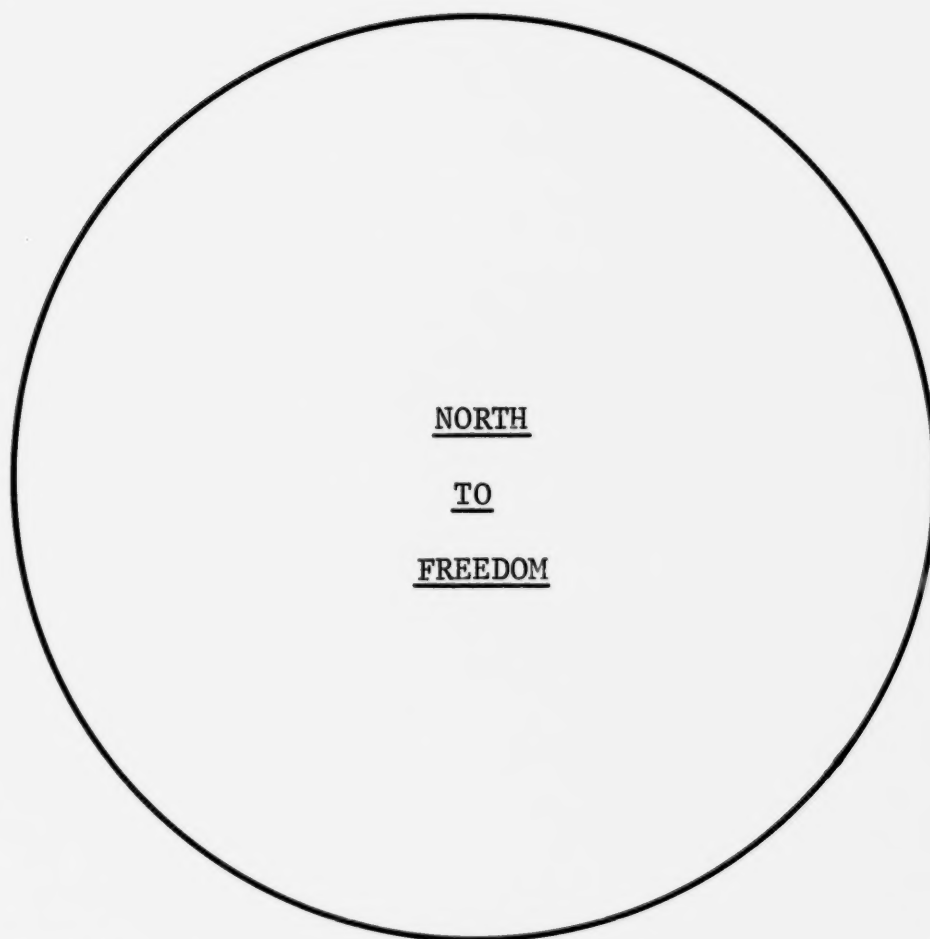
Sorensen, Virginia

Miracles on Maple Hill

Wojciechowska, Maia

Shadow of a Bull

RESOURCE MATERIALS FOR STUDY OF THE "A" BOOK



NORTH TO FREEDOM

by Anne Holm

(Translated from the Danish by L. W. Kingsland)

SYNOPSIS

North to Freedom tells the story of a boy who must establish his identity and discover the meaning of personal freedom through the use of his own resourcefulness and perseverance.

David had lived most of his 12 years in a concentration camp somewhere in Europe. When he is given the opportunity to escape, he leaves reluctantly, certain that he will be shot in the attempt, or soon recaptured. But the guard who helps him tells him to make his way to Denmark, and when he finds the food, compass, and knife left hidden for him, he sets his course northward.

David is ill-prepared for his journey. Johannes, one of the prisoners, had taught him to read, and he had grown up speaking several languages. Johannes had said that David was intelligent, but he had no knowledge of his own history, or of the free world. The only certainty in his life was that no one could be trusted.

Fearing recapture, David at first avoids people, though he realizes that he must learn more about them. He begins to have encounters with people, some of whom prove to be kind and helpful. He reacts to his first experience of beauty when he reaches southern Italy. He fears, as much as he loves, his sudden freedom. He begins to see how different he is from others, and what he must learn in order to be accepted by them. In thinking out the plans he must make in order to survive, he constantly re-evaluates his attitudes as his experiences increase his knowledge. He discovers inner strength and gains confidence from his slowly growing trust in human beings.

When he saves the life of Maria, the only daughter of the wealthy del 'Varci's, he fearfully accepts their request to stay with them. David is overwhelmed by the luxury of sleeping in a soft bed, listening to music, and dining at a gleaming, white table. From Maria, he learns that happiness causes a smile. Her brother, Carlo, beats David for no reason, and David hates him as he hates the cruel guards of the concentration camp.

David's inexperience and distrust make his attempt to learn to play with other children unsuccessful. Senora del 'Varci worries about David's influence on her children. Accidentally, he overhears her conversation with her husband. He knows then that he must leave and make his way northward again. His experiences with the family have a deep effect on him. Whenever he sees a fruit tree in bloom, he thinks of Maria. He later discovers that he misjudged Carlo and was wrong in rejecting his offered friendship.

At last, David is able to discover who he is, and learns that his mother is living in Denmark. More hazards are in store for him before he arrives in Denmark, however, and the story reaches its climax on the very last page. As he knocks on the door of his mother's home, we know that he has changed from an imprisoned creature to a responsive and responsible boy.

The beauty of the author's descriptive passages has survived in this excellent translation from the original Danish edition. David's growth in sensitivity and awareness is developed with insight and skill. The strength of the characterization leads to a fully realized expression of the theme, the development of strong moral character through overcoming adversity. The story is allegorical in the sense that David's struggle reflects every man's need in a free society to examine and maintain the values of individual freedom.

TEACHING SUGGESTIONS FOR THE INTRODUCTION OF NORTH TO FREEDOM

In this study, North to Freedom seems best adapted to a whole book approach. The desirability of this approach seems particularly evident, based upon the following considerations:

- (1) The book will be read by children whose reading performance is two or more years above grade level.
- (2) The enjoyment of the book and an initial evaluation should be an individual experience.
- (3) Group evaluation of the literary elements of the book will depend upon familiarity of specific content and emotional responses evoked by the book.
- (4) The teacher's guidance in the study of literary elements in this book will provide a structure for analysis which will be further developed through the comparative analysis of the "B" books.

The "A" book introduces the theme which is common to each of the books in this series: The Development of Strong Moral Character Through Overcoming Adversity.

MOTIVATION

Because North to Freedom is an exciting, fast-moving, and self-motivating book, a short introduction, relating its major theme to personal experiences, may be all that is necessary to initiate the desire to read. This may be done by:

- (1) discussing adverse circumstances that have arisen in the lives of well-known persons
- (2) eliciting discussion from the children about some of their own encumbering problems, and solutions found or possible solutions needed
- (3) relating a few excerpts from the story (the teacher will find the synopsis of the book helpful in recalling from her own reading of the book specific incidents which might be applicable)

DETERMINING A SPECIFIC PURPOSE FOR READING

Following the motivation, and before reading, children should clearly understand the purpose for reading North to Freedom. A search for the answer to a question, such as "How did the word 'freedom' come to have different meanings for David during his journey?" could provide a specific purpose for reading. Look for ways in which David's growth in awareness and trust increases his understanding of the true meaning of freedom.

At this time, have the children read the book without further direction.

After the children have read North to Freedom, they should feel free to discuss the book without teacher comment. The teacher should take notes on controversial problems or ideas that the children advance. Later, these can be used for a more detailed analysis of the book or in making comparisons with the other books.

IMPLEMENTATION OF THE "C" BOOKS

Since the children will read the "C" books independently, motivation for their reading should be provided early in this study. These books share the common theme, but offer a wide variety of characterization, plot structure, and setting. Biographies are included to show the theme as illustrated by the lives of actual persons and to provide for children's individual reading interests.

Although the "C" books will not be studied formally, reference may be made to them during the reading period. "C" books should be used for discussion as opportunities occur.

Synopses for all of the independent reading books are located in the "C" section. The teacher is urged to make use of these resumes as an aid in developing whatever motivation may be necessary.

During the study of this material, the children's attempt to read as many of the "C" books as possible will entail an individualized reading approach.

An awareness of the content and reading difficulty of each book is essential to the teacher in guiding individual selections and reading progress.

There are many ways by which the children might keep a personal record of their reading of the "C" books. Although the teacher should provide conference time for discussion with individual children, formal reviews should not be required.

VOCABULARY BUILDING

Although the vocabulary used in North to Freedom generally is within the range of gifted, middle-grade children, the teacher may wish to call attention to some specific words which may: (1) have multiple meanings; (2) have unusual connotations in their use; or (3) be unfamiliar to the pupils.

Since vocabulary building is a necessary activity leading to a better appreciation and enjoyment of literature, children should be encouraged to look for new or interesting words in their reading and to use their dictionaries as needed.

The following words and page citations are listed as examples:

p. 7 repulsive, gross	p. 30 variegated	p. 55 terrain
p. 8 Salonika, footing	p. 31 runnel	p. 68 embroidered
p. 11 thicket	p. 32 irresolutely	p. 90 succumbed
p. 16 catastrophe, disposal	p. 37 crafty	p. 103 irrepressible
p. 19 distinguish	p. 40 consequence	p. 113 wheedle
p. 20 imperceptibly	p. 45 passionate	p. 175 dour
p. 22 quayside	p. 47 anxiety	p. 182 apathetic

TEACHING SUGGESTIONS FOR THE STUDY OF NORTH TO FREEDOM

This study is approached through:

CHARACTER DEVELOPMENT

PLOT DEVELOPMENT

THEME AND SETTING DEVELOPMENT

ELEMENTS OF STYLE

Each of the four categories will be developed through the use of a two-column format. In the left column, a variety of guiding questions are listed which develop each underlined purpose. These questions were designed to:

1. Provide examples of the kinds of questions to be used to attain the stated purposes.
2. Stimulate children's thinking, arouse differences of opinion, cause conclusions to be drawn, elicit creative responses, and prove hypotheses.

Probable responses, when applicable, are indicated in the right column. As an aid to the teacher, the responses presented are probable, and should not be regarded as completely definitive or as final answers. The quality of the elicited responses should be evaluated in relation to the specific purpose given. Discussions should be open-ended, and allow for differences in individual experience and evaluation.

Character Development

Recognizing Literature as an Interpretation of Life

INTRODUCTION

The development of an individual's values is influenced by those with whom he lives and associates. Vicarious experiences through identification with characters in literature, help to broaden this growth of insight, understandings, and attitudes. The experience of identifying with a person who is different, develops a sensitivity to concepts and privileges that may have been taken for granted. A study of literature as an interpretation of life offers opportunities for thoughtful consideration of values and issues in conflict situations.

PURPOSES AND GUIDING QUESTIONS

PROBABLE RESPONSES

To determine a frame of reference

Which characters were most important? Why?

David, Johannes, the del 'Varci family, Sophie Hartman, the dog (King)

(DAVID - MAIN CHARACTER)

To meet vicariously peoples from other environments and cultures

For what purposes did some political leaders use concentration camps? Are there any in existence today?

How had David's personality been shaped by prison life?

struggle for survival most important value
expectance of death
hatred and distrust of others
habit of avoiding thought
use of his intelligence to learn reading, writing, languages
influence of Johannes

To empathize with persons of many types

Life in a concentration camp prevented David from having any normal relations with other people until he was 12 years old.

In what ways do you think you might have been like David if this had been your experience? Do you think you might have been different in some way?

To note how persons cope with
their problems

Just after David's escape
"...his feet ... carried
him along, deciding the
way for him." What
influenced his first
decision to make plans?
What thought processes
did he use?

How did David use
reasoning to solve
other problems during
his journey?

What character traits did
David have that you think
were most helpful to him?
What character traits
were least helpful?

To identify traits helpful
in crises

David analyzed his strengths
and weaknesses as they might
help or hinder him in his
attempt to avoid recapture.
What were they? Do you think
his analysis was correct?

To gain insight into human
behavior

David's adventures often
forced him to distinguish
between right and wrong.
What did he decide was
the right thing to do:
-to avoid recapture?
-to be less conspicuously
different from others?
-to be true to himself and
his developing beliefs?

the beauty of the Italian shore line
made him want to live
the experience of tasting an orange
made him realize that he did not
know the things he would have to
know in order to survive
he remembered that prisoners who
had tried to escape had made
careful plans
he analyzed his strengths and
weaknesses, determined what he
knew and what he would have to
learn
he made a plan to learn more about
people

problems encountered:
finding directions without a compass
ignorance of geography
needing a good "story" if questioned
his despairing moments
his strange appearance

This may lead to a discussion of
David's distrust of people, which
though understandable because of
his experience, served as a
handicap to his quest for knowledge
of the world.

To recognize success or failure which stem from environmental conditions

What persons and what conditions had made it possible for David to survive in the concentration camp?

the protection of the commandant (discuss in terms of his ambivalence, whether or not the commandant was totally evil) the protection by other prisoners who felt that David would be safe if he "knew nothing" the one close relationship with Johannes

Was Italy a favorable or unfavorable environment for David's first few weeks of freedom? Give reasons for your answer.

In what countries did he face the greatest hazards? What were these hazards?

To recognize strong characters who come from seemingly adverse conditions

What were David's strongest beliefs? Did any of them change during the story? Can you think of any historical, fictional, or living characters who held similar beliefs?

children may identify those who have fought for freedom and the dignity of man

What experiences helped to either build or destroy David's self-confidence?

To recognize personal responsibility for behavior, regardless of circumstances

Johannes taught David to be courteous, even to those he hated. Why do you believe he did this?

to help David gain self-respect and a feeling of personal worth; courtesy was something he owed himself

How did David feel about the first baby he saw? Why do you think he felt as he did?

On what occasion was David really happy for the first time? Why?

How did David's prayers to "the God of the green pastures" change: How did one of his prayers help him to see his own faults?

he felt a sense of responsibility because of the baby's helplessness

in saving Maria's life, he had been useful to another person, and had been able to do something for God David sensed an immediate bond between himself and Maria

he asked for help; he bargained for further assistance; he denied God; then he recognized God's assistance he had said God was cruel like Carlo, and then realized that he had been cruel himself

To observe the influences of environment on character

What things did David learn about himself on the journey to freedom? What events brought out these characteristics? How did they both help and hinder his growth in becoming a person who could live successfully in a free country?

To evaluate the conduct of real or fictional people on the basis of accepted standards

Because of his background, David made some mistakes in judgment. Give some examples. Why do you believe these were mistakes? Did he correct any of his mistakes?

If David had been willing to accept the assistance of others, how do you think the story might have ended?

If the author had continued the story by showing events that occurred after David reached his mother's home, what events do you think the author would have chosen? Why?

(OTHER CHARACTERS)

To estimate the influences of
one person on another

Why is Johannes, whom we know only through David's memories, such an important character in the book?

What are some of the ways in which the influence of Johannes affected his decisions and his behavior?

What other characters had a major influence on David?
How?

What do you think the del 'Varci family might have learned from David?

To recognize the importance of minor
characters in a story

In what ways were the minor characters necessary to the development of the story?
Do you think any of them could have been left out without affecting the story? How?

To evaluate the conduct of real
or fictional people

Why did some of the people he met fear David's strangeness?
Do you think their fears were natural or justified?

To relate vicarious experience
to personal experience

Have you ever had any experience in meeting people you first thought strange or different from yourself and your friends?
What was your first reaction?
How did your impressions change?

Plot Development

Appreciating Literature as an Art

INTRODUCTION

An analysis of the plot structure of North to Freedom reveals an early introduction to the basic conflict, David's struggle to survive in a world of which he knows nothing. There follows a series of episodes which build suspense as his developing intelligence confronts the obstacles and insecurities of new situations and environments. He is able to discover his identity and to establish a clear goal. Other events then test his determination and reveal his capacities, and the story builds to a climax and ends as he reaches his mother's door.

The plot may be said to be unified in that all of the events are necessary to the characterization of David and his growing concept of the meaning of freedom. David learned that the search for truth was as important as his quest for safety.

It is not expected that children will technically analyze plot structure during the reading of North to Freedom. In the study of the "B" books, there will be an opportunity to compare other books with a similar theme, but with varying approaches and plot development. Children should be encouraged to read them with recognition of the conflicts introduced and an awareness of the interrelationship of events, so that analysis of structure will develop from this experience.

PURPOSES AND GUIDING QUESTIONS

PROBABLE RESPONSES

To follow the development of plot

At what point in the story did you understand what the story was going to be about?

After you had read the first chapter, what did you think would happen next?

What clues in the beginning might lead to possible conclusions?

How did David feel when he first climbed over the barbed wire?

How did he feel when he woke up the first morning in Italy?

he expected death, and would have welcomed it

he realized that he wanted to live

Because of his experience in the concentration camp, David lacked many of the skills necessary to successful relationships with other people.

How are David's changing attitudes shown through the sequence of events described in the story?

Which of these events were absolutely necessary to your understanding of the changes which were occurring within David?

Which of these events were of only minor importance?

Was there any use of coincidence? (fortunate, but unlikely happenings)

At what point in the story were you most concerned about what might happen to David?

Were you satisfied with the ending of the story? Give reasons for your answer.

To be aware of mood

How did David's "awareness of death" affect the mood of the first part of the story?

he expected to die at any moment
and did not care
mood is one of fear and gloom

How did the mood change as David became more hopeful.

bright sunshine and color,
appreciation of beauty,
excitement and pleasure,
rather than pessimism

Even though he was a prisoner again, what was David's attitude during the long winter on the Swiss farm?

he blamed himself for his predicament; he had a goal and planned his escape

How can you trace the changing moods of the story through the sequence of events described?

Theme and Setting Development

Appreciating Literature as an Art

INTRODUCTION

The author's selection of a theme determines the characterization, the plot development, and the style. In North to Freedom, the author has chosen two themes: (1) the development of strong moral character through overcoming adversity, and, (2) the need for strong character in a free society. These themes are developed through the leading character's struggle: to overcome the stunting depersonalization of his concentration camp experience; to learn quickly what he must know to remain free; and to recognize his need to find satisfying human values and relationships.

The author also must select an appropriate setting for the development of the theme, as only through the structure of environment can the characters function and the necessary events, happenings, and sequences of experiences occur.

To develop the ability to recognize themes

Note:

The following questions may be useful to the teacher in guiding a discussion with the purpose of discovering the author's theme. David's character growth and the changing concept of the meaning of freedom may be traced through questions eliciting: (1) observation and reaction to events, (2) evolution of self-reliance, (3) development of a sense of responsibility to others, (4) awareness of a need for human relationships, (5) evolution of a philosophy.)

PURPOSES AND GUIDING QUESTIONS

PROBABLE RESPONSES

When did David first decide that he wanted to live? Why?

when he saw the beauty of southern Italy

What were David's reactions to the people of the Italian village: Why did he react this way?

he was surprised to see the people laugh a lot, as if they were content and felt friendly toward each other; he was amazed at their many possessions and the abundance of food

In what ways did David show that he was willing to be independent and responsible for his own actions?

he came to the decision that he would never do anything without thinking first; "...an unknown danger was more dangerous than one that could be reckoned with beforehand;" it was more important to do the "right" thing, rather than just anything to avoid recapture

How did the author show the development of David's sense of responsibility to others?

What does "non-violence" mean? Do you think this philosophy was a part of David's concept of freedom? How does the story support your ideas?

Why did David feel that nothing seemed right after he left the del 'Varci house? Why did he feel that freedom alone was not enough?

How did David's character change during the story? What made it stronger or weaker?

What different meanings did the word "freedom" have for David during his journey?

his conscience about the helpless baby;
his concept of duty to God;
his advice to Maria;
his prayer for the dog

David's reaction to the games of the del 'Varci children; his desire to find a free country "where people did not believe that violence was a good thing"

his loneliness and his need for belonging;
"...I've found out that green pastures and still waters are not enough to live by...nor is freedom."
(p. 145)
David realized that he must belong to a place and to people, and be loved by someone he loved.

freedom meant:
to run and to hide
to be alone without having someone telling him what he had to do
to see beauty
to want to live
to take on the responsibility to think and make plans
to become more like other people
to feel responsibility for others
to read books, hear music
to oppose cruelty and oppression
to feel reverence
to forgive others
to find a place where he belonged
to love and be loved
to find a free country with a king where people did not believe in violence

What do you think the author was trying to show by writing David's story?

the development of a strong character through exposure to danger and hardship:

- the need for independence and self-reliance
 - the importance of knowing right from wrong
 - the need for human relationships
- the meaning of freedom:
- the difference between free and totalitarian countries

To appraise the soundness of ideas

How are the ideas and values expressed by the author's theme important to everyone?

Does the story have originality, or is it like many other books you have read? How is it alike, or how does it differ?

To recognize the importance of setting

Could this theme have been developed in a setting of any other time or place?

How does the author's choice of setting add to an understanding of other people in other situations?

How does the author help the reader readily accept and understand a story which has an unfamiliar setting?

theme has universality, as well as contemporary importance

proximity to Iron Curtain countries sharpens the values of a free society

association with a hero who also is unfamiliar with the environment; the landscape is shown through his eyes; author's effective use of detailed description

Elements of Style

Appreciating Literature as an Art

INTRODUCTION

Style refers to the way in which the author has written the book. In North to Freedom, the author chose to express the theme through the use of introspection shown by the main character as a result of his reactions to events and other people. The narration occurs through carefully detailed descriptions of thoughts, feelings, and physical sensations. The author has skillfully used the elements of suspense and sharp contrast to set the tempo of the description.

It may be necessary for children to look for specific examples in a book when discussing a specific style of writing. The following material gives such examples and may be used as a guide and resource for the teacher.

PURPOSES AND GUIDING QUESTIONS

PROBABLE RESPONSES

To recognize the author's technique in developing characterization

What methods does the author use to make us feel that we know David and share his experiences?

he tells us what David says and does, and what David thinks
he shows the reactions of other characters to David by writing what they say and think about David
he skillfully writes physical descriptions

Does the author use one method more than others?

emphasis is on thoughts and feelings of main character

To recognize the author's style as emphasized through narration and action, or through introspection and description

With which of the following is the author more concerned?

- (1) The thoughts developed in David's mind
- (2) The adventures David encountered

How does the author show this concern?

To recognize elements of narrative
and descriptive style

Note:

Reference to the list of literary terms on pages ix and x of this publication will be helpful to the teacher in the development of this section.

What do you think the author intended by the use of italics?

italics emphasize pronouns that refer to the prison commandant, guards, or political leaders

Did the author and translator appear to be more concerned with the sounds of words that conveyed ideas (e.g., the whoosh of a train,) or with their use to portray specific ideas or actions?

emphasis appears to be on literal denotation of words:
"David stumbled, staggered, crawled, onward in the darkness, uphill all the time, the going hard and stony..."
(p. 27)

Was the author or translator more concerned with beauty of language or clarity of expression?

clarity of expression is stressed
(This may lead to a discussion of the work of a translator.)
"Far below him lay the sea, a sea bluer than any sky he had ever seen. The land curved in and out along its edge: in and out, up and down, all green and golden..."
(p. 28)

To what extent did the author use figures of speech?

limited use-
simile: "...still as death;"
"...jumped up like lightning"
(p. 24)
metaphor: "...his feet and hands and body would be his servants and do his bidding." (p. 34)

How did the author use comparison and contrast?

extensive use-
colors (pp. 27-28)
possessions (pp. 35, 41)
people (pp. 40-41)
water (p. 57)
sharp contrast of alternating fearful and hopeful thoughts and experiences
conflict between action of mind and body
urge to remain in one place or to continue the journey
basic intelligence confronting ignorance
need for recall as opposed to unwillingness to remember

How did this use of comparison and contrast help you "live the story" as you read it?

How did the author build suspense?

When did the author choose to pay attention to details? Why?

How fully were the thoughts and feelings of characters other than David described?

What places or buildings were fully described?

Can you find any purpose for using detailed description in one place and not in another?

develops imagery
increases depth of vicarious experience

danger of recapture remains and increases as David's desire to live and remain free develops
increases empathy or "rooting interest" reminders of the horror of prison life; uncertainty as to whether David can successfully match his intelligence with dangers which are yet unknown

To recognize the pace of a story

Was the plot fast or slow, active or dull?

Did you ever lose interest in the story? At what point?

Were you ever so deeply interested that you wanted to skip ahead to see what happened to David? At what point?

To evaluate the accuracy or bias of the author

Was the description written accurately?

Did the author show any prejudice or bias in her descriptions of countries and peoples?

Did the events seem possible?

To recognize allusions

What is the original source of Johannes' story of the other David who had said of his God, "He maketh me to lie down in green pastures"

the twenty-third Psalm, the Bible (Note: An allusion to David, the shepherd boy, is also made in The Loner, a "B" book. The children may develop this analogy.)

To recognize elements of dialogue

Did the dialogue seem real?
How?

What differences were there in the dialogue when the speaker was Italian, English, or American?

Did David's speech seem strange to you? Why?

Why did David try to learn to use correct words in his conversation with others?

To note how the author depicts such elements as sound, texture, and the beauties of nature

How did the author provide sensory images through appeals to senses other than sight?

- "...searched frantically with his hands." (p. 12)
- "...something warm and hairy touching his hand." (p. 14)
- "...some kind of food, round and firm that tasted like a bit of cheese..." (p. 21)
- "...the sound of a car pulling up caused him to stiffen."
- "...basking in the warmth of his own body while he listened as usual for sounds about him." (p. 18)
- "He found himself touching its head, feeling the roundness of skull under his hand, and liking the firm warm feel of it. The dog did not move, and David let his hand glide slowly over the dog's thick coat, just once." (p. 164)

To note the effectiveness of the
author's choice of words - to
develop an analogy

In the first chapter, David's fear and panic were portrayed through the use of such expressions as: "he trotted on;" "plunged into the thick;" "whimpering moans;" "edged cautiously forward on his stomach;" and "every morning... he lay down to sleep."

What kind of picture is the author trying to draw of David?

analogy: David is compared to a frightened and hunted animal

What other words and expressions did the author use to create this picture?

To develop the ability to make
inferences and deductions

David was deprived of many of the educating experiences you have all had. Due to this difference, could you sometimes figure things out before he did?

What was in the bottle David found on the ship?
Did you know this before the sailor explained it?

What was the round, soft, "not yellow nor red, but orange" object that David picked up?
Did you know what it was before David tasted it?

What information were you given that might have suggested:

- (1) the location of the concentration camp from which David escaped?
- (2) why the baker frowned and shrugged his shoulders when David thanked him for the bread?

language clues (prisoners spoke many languages; guards only one)
geographical clues (early stages of David's journey)

he expected to be paid for the bread

The author refers to much information that David learned from Johannes. Do you think Johannes might have taught David many other things not specifically mentioned by the author?

Find evidence to support your answer.

To synthesize ideas and relate them to their fields or to a larger frame of reference

How did the author show that David, though stunted by his years in the concentration camp, was intelligent?
What steps could you identify in David's method of "thinking" things through?"

What steps can you identify in your own thinking when you are faced with a problem?

To become sensitive to style

Which elements of style received major emphasis by the author?

this may lead to a discussion of a procedure such as:
defining the problem
discovering needed information
analyzing
considering possibilities
deciding or concluding

use of introspection by main character
use of comparison and contrast
(Note: children may not readily see this emphasis until it is evolved in their comparison of the "A" and "B" books.)

TEACHING SUGGESTIONS FOR DISCUSSING THE AUTHOR

An author's writing often reflects aspects of his personality. Biographies of writers may reveal significant events or experiences which led to the feelings or convictions expressed in their writing. Very often, the theme of this series, the development of strong moral character through overcoming adversity, also is found in the lives of the authors of these books. Discussions about the authors and illustrators are an extension of the study of literature as an interpretation of life.

A biographical sketch of Anne Holm is followed by suggested guiding questions which may elicit creative responses from children. While they apply to the author of the "A" book, they are sufficiently general to be adapted to a discussion about other authors. Teachers may find many other ways to encourage thoughtful speculation about the relationship of an author's life and personality to his creativity.

Since North to Freedom is not illustrated, guiding questions as an aid to the discussion of illustrators and their work will be found in the "B" book section.

ANNE HOLM

Anne Holm was born in Denmark in 1922 and still lives there. She attended public schools in Denmark until she was 17. Trained as a journalist after finishing school, she now considers her career of being "happily married" as important as that of being a professional writer. Her husband, Johan Holm, is a numismatist; and they have a grown son, Rudi.

Mrs. Holm enjoys traveling, the theater, cooking, history, and "peace and quiet." In addition to her native Danish, she speaks English, German, Italian, and French, in descending order of fluency. Her knowledge of languages has been an asset in her travels to all the countries of western Europe.

Anne Holm's books have been translated into many different languages, such as German, Swedish, Norwegian, Dutch, and English. Besides writing children's novels, she has also written for television and various young people's magazines.

Mrs. Holm says she plans to continue writing for children as long as she can.

GUIDING QUESTIONS

From our reading of the book, what do you think are some of the author's characteristics?

What possible experiences in the author's background might have helped develop these characteristics?

Do you think the author likes and respects children and exhibits a genuine understanding of what it is like to be a child?

Why do you think an author writes a book? Is he attempting:

- to make money?
- to entertain others?
- to express his beliefs and convictions about the nature of human experience?

How is an author's purpose reflected in his book?

(At this time, read or tell about the author. See preceding pages.)

In what ways were we correct in our ideas about the author?

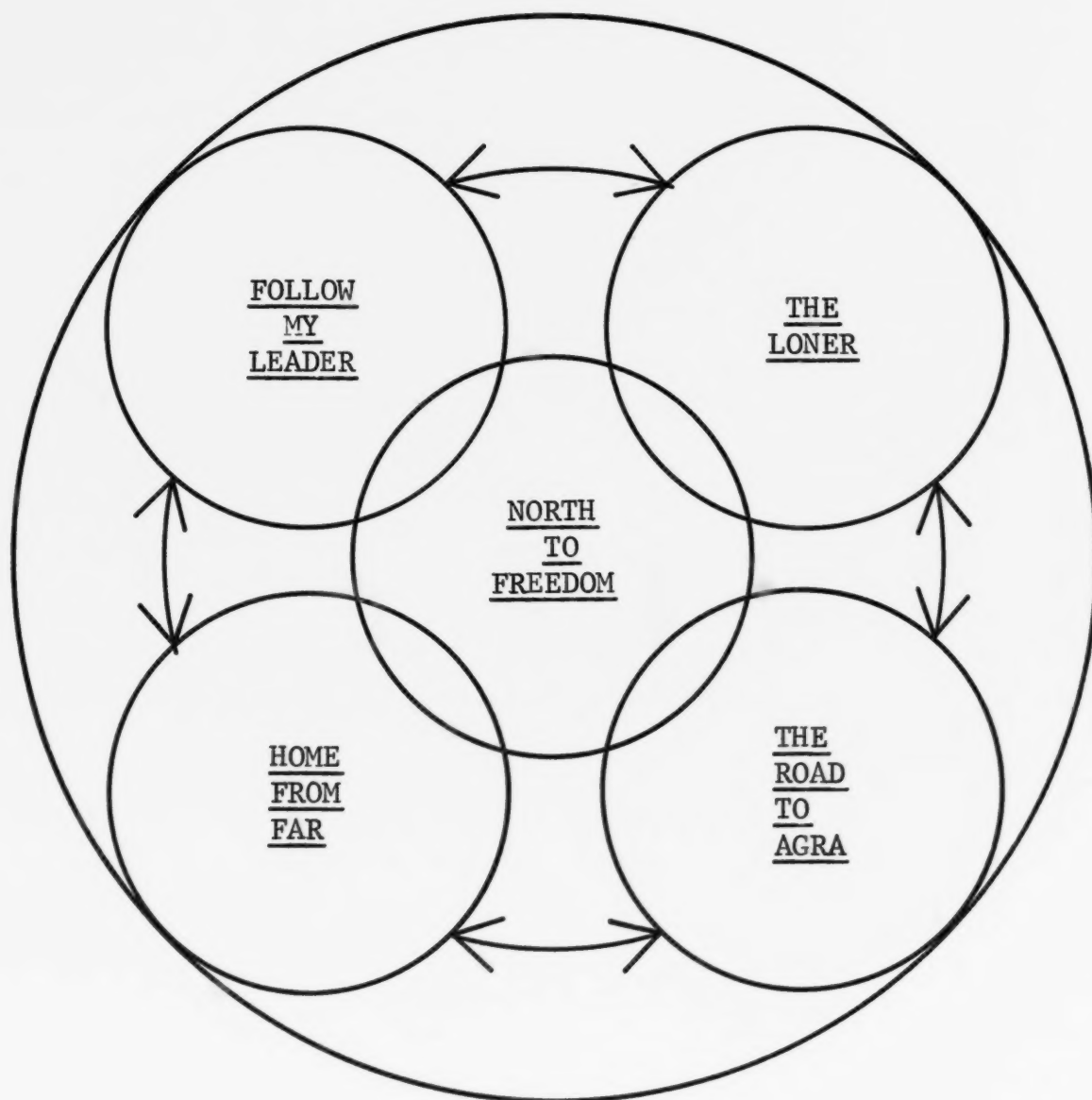
How do you think a child's environment or experiences affect his life as an adult?

How can an unusual event or circumstance change a person's future?

RELATED INDEPENDENT ACTIVITIES

1. On a map of Europe, show a probable route that David might have taken during his journey.
2. Write a description of a village or city with which you are familiar as it might appear to an inexperienced stranger, such as David, or to a visitor from another planet.
3. Find pictures and information that illustrate what David might have seen as he crossed Italy, Switzerland, Germany, and Denmark.
4. Show on a world map the nations of the free world; nations leaning toward the free world, neutral nations, Communist nations, and nations leaning toward Communism. (Newspapers and current magazines might be used as sources.)
5. Study the Bill of Rights, and other comparable documents in American history, as they guarantee freedoms to citizens of the United States.
6. Find excerpts from the speeches of world leaders (Churchill, Roosevelt, Kennedy, etc.) that show their dedication to freedom.
7. Discuss ways in which members of the police force are helpful to citizens and serve to protect our freedoms.
8. Read biographies of famous people who overcame hardship or adversity during their lives.
9. Dramatize a scene from North to Freedom, in which David objects to the games which the del 'Varci children wish to play.
10. Discuss or write about the concepts of integrity, courage, and responsibility as they appear in North to Freedom and in your own life.

RESOURCE MATERIALS FOR STUDY OF THE "B" BOOKS AND
THEIR INTERRELATIONSHIPS WITH THE "A" BOOK



FOLLOW MY LEADER

by James B. Garfield

SYNOPSIS

Jimmy Carter was a good pitcher. He hated to break up the game, but he knew he had jobs to do at home. His mother had to go to work everyday, and his sister, Carolyn, was too young to be of much help. While they were finishing the inning, one of the boys found a firecracker, and Mike Adams had a match. He had not meant to hurt anyone, but the explosion that followed ended Jimmy's dream of ever making the big league. When the bandages were removed from his eyes, he was totally and hopelessly blind.

He did not believe the doctor who told his mother that many blind people lead quite normal lives. He could not even dress himself, or walk without bumping into things. He would never stop hating Mike Adams!

Miss Thompson, from the State Department of Rehabilitation, visited Jimmy every day. He was amazed by his own progress. She taught him how to use his other senses to move about the house. He worked hard at learning Braille; and Chuck and Art learned it, too, so that they could share a secret code. He missed them when school started. He was afraid to walk very far with his white cane. If only the guide dog school would accept his application!

The school made an exception to their rules in accepting an 11-year-old. He would have to prove his self-reliance and survive the rigid training course, however, before he would receive a dog. Alone, he made the 400-mile bus trip to the school.

Leader was well-trained, and the boy and the dog soon understood each other's signals. The boy knew that Leader would serve as his eyes, and by the time they left the school, Jimmy knew that he could walk confidently again.

Jimmy returned to school, and sold newspapers at his corner stand to pay for his camping equipment. With Leader's help, he had resumed his Scouting activities, and planned to go on an overnight hike. Before the trip started, he wanted to get things straightened out with Mike Adams. Mike did not want to face Jimmy, but the scene was not what he had expected. Jimmy had learned that he must also overcome his crippling hatred for Mike, and he realized that Mike too had suffered.

While they were on their overnight hike, Jimmy joined his friends as they climbed a hill to watch the sun rise. When they started to return to camp, it became evident that they had lost their way. Jimmy listened to their arguments over directions and knew that he had Leader to guide them back to camp. The dog and Jimmy led the boys back to safety.

The story is never overly sentimental. The episodes describe Jimmy's experiences factually, assuming the naturalness and inevitability of Jimmy's success in regaining a satisfying, purposeful life.

HOME FROM FAR

by Jean Little

SYNOPSIS

Home From Far is a story of family misunderstandings and courage. Eleven-year-old Jenny could not seem to get along with anyone anymore. She felt so lonely. Once she had had a twin brother, and although they had quarreled often, they had been close.

Mrs. Macgregor was not finding the vacation days dull. She knew what to expect when all the dear children were home "starting fires, shutting car doors on themselves, whacking their thumbs with hammers, breaking their wrists and so on." The Macgregors had taken in two foster children, Hilda and Mike Jackson, hoping that Hilda would be the little sister Jenny had always wanted. They took Mike, too, not wanting to separate him from his sister, and tried not to compare him with their own Michael, Jenny's twin, who had died in an automobile accident a year earlier.

Jenny was not happy about sharing her room with Hilda, though she found her easier to accept than Mike. No one could take Michael's place--she could not see why her mother was unable to accept that fact. Jenny could not confide in her younger brothers, 6-year-old Mac and 9-year-old Alec.

Hilda and Mac liked each other and played happily together. Hilda soon changed from the fat, spoiled little girl she had been when she lived with Aunt Dorrie.

Mike was old enough to take care of himself. Still, he felt happier living with the Macgregors after he and Jenny became friends. Being in trouble together made them allies, and, together, they turned against Alec, the tattletail. Their attempt to "get even" with him made Mother angrier than ever, and Jenny was forced to examine her feelings about Alec and her own cruelty. Mike wondered if he would be sent to live with his own father, and he was troubled by his own confused loyalties.

Jenny had a flash of insight when she heard friendly little Mac trying to conform Alec. She had Mike; Mac had Hilda; and Alec...had no one. Now he was the lonely one in the family. Jenny and Mike planned a circus performance, and invited Alec to be the ring-master. Her growth in understanding helped her to reach out to her mother again. They were finally able to share and understand their silent grief for Michael, and see how they could be more helpful to one another.

The circus was a great success. The three Macgregors and the two Jacksons gave impressive performances, and Mother and Dad showed how proud they were of all of them. When Pop came to visit, Mike realized that his love for his father would remain constant, while he and Hilda shared the home and the family life of the Macgregors.

THE ROAD TO AGRA

by Aimee Sommerfelt

SYNOPSIS

Three hundred miles separated the Indian villages of Kawat and Agra. The road passed through cities and villages and lonely plains where wild jackals and snakes made each night dangerous. Camels, ox carts, trucks and cars sometimes moved on the road, but could two small children walk all the way to Agra?

This book tells the story of a courageous journey through a section of India where a modern civilization is very slowly replacing the old, and the dreams of a better life have spread more rapidly than the means.

Lalu knew that he would have to go on helping his father in the rice fields, but he was happy that his 7-year-old sister, Maya, had been promised a place in a nearby village school. He had decided that every letter and every word that Maya learned, he would learn also. But Maya's eyes were growing worse. If she could not see, she would never be accepted in the school. Someone ought to take her to the hospital in Agra where sick eyes could be made well. Almost without thinking, Lalu announced that he would take Maya to Agra. He knew that his mother and father could not leave the younger children or the rice fields. Only he could take Maya to Agra, and since there was no money to go by train, they would have to walk.

When the soothsayer saw favorable omens, the two children started their perilous journey. Lalu feared the dangers he knew awaited them, but they had their dog, Kanga, to protect them. Maya's growing blindness increased Lalu's determination to get to Agra. He wanted Maya to get well, of course, but he also recognized his selfish ambition to learn from her; and this would be possible only if she were able to attend school.

They met many people, some kindly, some treacherous. Jhandu, the camel driver, believed in their honesty and proved his own. Clever thieves took the last of their money just as they reached Agra. Their defeat was complete when the crowded hospital refused to accept Maya. A fortunate encounter with World Health Organization workers assured Maya's recovery from trachoma, although treatment would take many months.

Moved by the boy's story of their journey, Dr. Prasad took Lalu to her home to wait while Maya recovered, and even found room for him in school.

A statement by the author, quoted on the book's jacket, describes the unique quality of the story: "Indian children live in a world where legends and fairy tales give a shimmer to the poverty of their daily lives, in a country where unexpected things happen, where the new and the old meet in peoples' minds and the children are unlike any children I have met. And yet, children are children all over the world. I hope, therefore, that the readers of this book will recognize themselves in Lalu and Maya, follow them in their struggles and adventures, and get a glimpse of the colorful, difficult, fascinating land which is India."

THE LONER

SYNOPSIS

by Ester Wier

The boy did not know his age for sure. Other crop-pickers thought he might be big for his age if he were 12, or small for 14. He vaguely remembered his mother, but could not recall all of the families that had let him travel with them from field to field, taking his earnings in return for his keep. He was used to looking after himself.

Only one person had ever offered him friendship. Raidy talked her father into letting him stay with her family. Together, they picked beans in Texas, beets in Utah, and then potatoes in Idaho. The boy did not mind the work when Raidy was laughing and teasing and racing him down the rows of crops. She was going to think of a name for him, a name that would make him feel like being someone, not just a stray call "Boy."

When Raidy was killed in an accident in the potato field, he collected his wages and started walking. It was painful to think about Raidy. He headed for California; hitching rides, living on berries and potatoes.

When he found himself hopelessly lost and too weak to go on, he did not really care. It was no more than he had expected.

The woman who found him was tall -- too tall to have learned a woman's gentleness. "Boss" lived with just two purposes: to take care of her sheep, and to track down a grizzly bear. She had had a son, but she would not talk about him.

Boss took the boy into her wagon, just as she would have cared for an injured lamb. Neither of them could express their feelings, and their relationship to each other developed slowly. David began to feel that he wanted to do things to please her, but nothing he attempted seemed to turn out right. He doubted that he could ever live up to his name. Boss had told him to open the Bible and to choose a name from a page, and now he was David -- David, the shepherd boy.

Tex, the camp tender, tried to help David understand Boss. Tex had been a "loner" too, and could understand David's problems. Boss liked Tex, also, and approved of his plans to marry Angie, her son's widow.

Gradually, David and Boss drew closer as they shared the hardship of the winter range. He learned to accept growing responsibilities for the protection of the sheep. After he had helped Angie rescue Tex from a bear trap, he took over Tex's work of carrying supplies for the ranch to the wagon. He thought of the wagon as "home."

One thought disturbed his happiness. He knew that Boss, and now Tex, was obsessed with the desire to shoot the grizzly bear that had killed Boss' son, Ben. Could he, David, face a bear, as the ancient David had faced the lion?

It was David who got the chance. Boss was sick, and David was watching the flock when he saw the tracks. He was afraid that Boss opened her eyes when he got the gun from the wagon. She did see him, followed, and saw David stand the bear's charge and shoot. When the bear fell, Boss -- big tough Boss -- hugged David and cried.

They brought the flock back to the ranch in the spring. David knew now that he could do as good a job as any herder. He would have a puppy to train and the new lambs to care for. He would have to learn about the shearing and dipping. Boss needed him.

TEACHING SUGGESTIONS FOR THE INTRODUCTION OF THE "B" BOOKS

When the children have completed the study of North to Freedom (some also will have read one or more of the "C" books by this time), the following four books of the "B" series will be introduced:

Follow My Leader

by James B. Garfield

Home From Far

by Jean Little

The Road to Agra

by Aimee Sommerfelt

The Loner

by Ester Wier

North to Freedom and the "B" books develop the same major theme, but they vary in characterization, plot development, sub-themes, setting, and style. Differences will also be noted in their reading level and in their appeal to individual interests.

INITIATION AND MOTIVATION

Information that will help the teacher to motivate the reading of each of the books in the "B" series can be obtained from the synopses of the books and the comparison charts located in this section. Acquaintance with the general content and reading difficulty of the books will help guide their initial selection according to the interests and abilities of each pupil. The teacher will guide the independent reading, working with groups of children who are reading the same title.

Careful consideration should be given to the readiness and abilities of the individuals as the teacher plans, initiates, and develops the reading and comparative study of the "B" books. The size of the group and the specific books chosen by each child will determine if the study should proceed through individual conferences, in small group discussions, or by using both methods.

Though any two books of the "A" and "B" section of the list may be compared, it is expected that each child will read at least three of the four "B" books, and all of them if possible. The comparative study will become more meaningful in proportion to the number of the "B" books read by the pupils.

DETERMINING A PURPOSE FOR READING

The purposes of a study of the "B" books remain as stated earlier in this publication: to recognize literature as an interpretation of life, to appreciate literature as art, and to improve proficiency of critical reading skills. As the teacher guides the reading, she will ask questions that encourage the children to make discoveries of likenesses and differences.

Help the children to be aware of the literary elements of the books they read. Introductory questions such as, "If you wish to compare one book with another, will there be any difference in the way you will read it?" and "What will you be looking for as you read?" will help the children formulate the skills needed in critical reading.

VOCABULARY ENRICHMENT

Critical reading requires strong personal interpretation of literal and implied meanings and the examination of ideas. The meaning applied by the reader to the printed word depends on his background of experience. Unless the reader has had appropriate experiences or possesses vivid impressions from previous reading, the words will not stimulate responding images. A skillful teacher will encourage a general interest in words resulting in discussions and specific word study as children become aware of the richness and complexity of meanings. In these discussions, children should talk about uniqueness of expression, new words, synonyms, and derivation of words.

The following suggestions for motivating discussions contain examples of words taken from the four "B" books. These words may provide: difficulty, descriptive power, complexity of meaning, or the enhancement of style.

Follow My Leader

Examples of the dialogue in this book could suggest a discussion of the oral use of words, as they appear in informal and formal English:

<u>Informal</u>	<u>Page</u>	<u>Formal</u>	<u>Page</u>
"Thanks, Slats. So long."	41	"No, sir. I've never	
"He's the guy who..."	52	traveled alone before."	92
"That's not goofy."	53	"Thank you ever so much,	
"To the door, dumb cluck."	64	sir."	93
"That figures."	66	"I'd like to keep my cane	
"I don't get it."	102	if I may."	100
		"I'm not sure I know what	
		that means."	162

Children reading Follow My Leader will recognize how words enter their vocabularies from special occupations:

p. 10	rookie	p. 19	rehabilitation	p. 40	double-header
p. 11	sizzler	p. 33	fighter bomber navigator	p. 54	radar
p. 13	draft demolition squad		turret gunner		
			two o'clock (a direction)		

Home From Far

The author used adjectives, adverbs, and action verbs simply and effectively. The pupils may wish to analyze how the author's choice of words stimulated a response and controlled the imagery. The first chapter provides examples for this analysis:

	<u>Adjectives</u>	<u>Adverbs</u>	<u>Verbs</u>
p. 3	<u>sweeping</u> plume	blissfully impatiently	flexing swooshing thudded
p. 4	<u>gangly</u> legs	suddenly	
p. 5		shakily dully	clutching sprawled
p. 6	<u>greenish</u> eyes	steadily	tested
p. 7	<u>questioning</u> eyes <u>apologetic</u> smile	absently fiercely obviously	galloped bellowing
p. 8	<u>snub</u> nose <u>cold</u> nose	coldly admiringly automatically	bounding confided
p. 9	<u>silky</u> black <u>comfortable</u> silence	politely shyly	clamored

The Road to Agra

Children should be reminded to use the appended "Glossary of Unusual Words Used in This Story," and to be aware of the ways in which words from other countries and languages enter their own vocabulary. Pupils may increase their discrimination and interpretation of connotations and concepts by giving attention to the following examples:

p. 16	jackals	p. 47	adamant
p. 24	pilgrims (in India)	p. 111	compassion
p. 27	omen pious	p. 113	incentive Mohammendans
p. 42	"Your mother's sorrow!"	p. 162	vultures
p. 46	nettles		

The Loner

As they add words to their vocabulary, children may wish to note whether they were able to recognize meanings through: previous experience, use in context, discussion with others, or dictionary definitions. Following are examples of words that are particularly descriptive, colorful, or colloquial:

p. 1	<u>foggy</u> ways	p. 10	hampers quonset hut	p. 36	take kindly to
p. 2	<u>pocketing</u> his earnings	p. 15	raveled gouged	p. 45	locoweed place such store
p. 3	tar-paper shack do-gooders spunky	p. 21	critter convulsive	p. 126	grit
p. 6	saddlin' myself	p. 22	marauding soogan	p. 135	tepestra
p. 7	brackish	p. 23	indulgences	p. 148	Chinook
p. 9	quota	p. 30	brittle-cold	p. 150	green-salted

TEACHING SUGGESTIONS FOR A COMPARATIVE STUDY OF THE "A" AND "B" BOOKS

After each child has read three of the "B" books, a general discussion of the books read should be initiated, followed by a comparative study of the common elements found in North to Freedom and in the "B" books.

As an aid to the teacher in stimulating discussions of a comparative analysis of the "A" and "B" books, the following pages contain guiding questions and charts which compare the five books according to:

CHARACTER DEVELOPMENT

PLOT DEVELOPMENT

THEME AND SETTING

ELEMENTS OF STYLE

Neither the questions nor the charts are all-inclusive, and children should be guided toward the discovery of other likenesses and differences.

Children were encouraged, at the beginning of this study, to discuss freely their impressions, their feelings, and their attitudes about the "A" book, North to Freedom. Following this discussion, a detailed analysis was made.

This same procedure of free and open discussion should be followed before a comparative study and detailed analysis of the "B" series is made. Discussion precedes teacher-directed analysis.

Comparison of Character Development

GUIDING QUESTIONS

What characters in the books you have read possess likenesses in David, in North to Freedom?
-- to other characters in any of the books?

What character traits did all of the main characters have in common?

What character traits were found only in a single characterization?

What character traits, revealed in some of the minor characters, make family life, or life in the world, more difficult or unpleasant?

Which of the main characters had problems relating to his truthfulness?

In many books, a character is introduced into the story who serves to provide the wisdom or insight needed by the main character.

Why is this technique used?

What characters were, or became, the most independent?

In what ways were dogs important characters in all of the books?

What characters served this purpose in each of the books?

COMPARISON CHART

	NUMBER AND IMPORTANCE OF CHARACTERS	CHARACTER TRAITS OF MAIN CHARACTER
<u>NORTH TO FREEDOM</u>	Single important character Other characters weave in and out of story	Courage Intelligence Perseverance Morality Integrity
<u>*THE LONER</u>	Main character relates to second major character Two minor characters remain constant throughout story Other minor characters introduced and dropped early in the story	Courage Willingness to learn Adaptability
<u>THE ROAD TO AGRA</u>	Main character relates to second major character Other characters weave in and out of story	Courage Perseverance Loyalty Initiative
<u>HOME FROM FAR</u>	Main character relates to second major character Other characters in family sometimes have major importance; remains constant throughout story	Courage Sensitivity to others Willingness to see own errors
<u>FOLLOW MY LEADER</u>	Single main character Family members remain constant Other minor characters weave in and out of story	Courage Optimism Perseverance Ambition

*The order in which the book titles appear facilitates certain comparisons in the charts.

HANDICAP OR ADVERSITY OVERCOME
BY MAIN CHARACTER

Concentration camp background
Distrust of people
Despondency
Lack of personal identification
(no name, family, home, etc.;
a need to "belong")

METHOD OF COPING
WITH PROBLEMS

Developing self-reliance
Independent thinking
Persevering in completing
journey

NORTH
TO
FREEDOM

Stray, abandoned boy
Despondency
Few established values
Lack of personal identification
(no name, family, home, etc.;
a need to "belong")

Youth
Extreme poverty
Sister's near-blindness could have
defeated his ambition for
education

Grief over loss of brother
Confused feelings
Estrangement from usually close
relationship with mother

Blindness resulting from
accident
Hatred for boy who caused
it

Aiming to please another
person in order to gain
a home
Learning to accept responsibility

THE
LONER

Determining a goal
Persevering in completing
journey

THE
ROAD
TO
AGRA

Facing her own errors as a
cause of family tensions
Considering feelings of others
Using initiative to correct
wrongs
Accepting assistance from others

HOME
FROM
FAR

Accepting assistance from
others
Setting and achieving goals

FOLLOW
MY
LEADER

	ENVIRONMENTAL INFLUENCES ON CHARACTER	CHANGES EVIDENCED IN MAIN CHARACTER
<u>NORTH</u> <u>TO</u> <u>FREEDOM</u>	Mentally crippling effect of concentration camp Real or imagined threat in contacts with people Mild and severe climates	Develops strong set of values, including concept of freedom Develops growing trust in goodness of people Develops reasoning process Recognizes need to love and be loved
<u>THE</u> <u>LONER</u>	Effect of having been deprived of warm human contacts Dangers of climate and marauding animals to sheep entrusted to him	Becomes useful Assumes responsibility Gains security through being needed Develops pride in work Accepts and gives love Develops self-esteem, through feeling of being trusted and trustworthy
<u>THE</u> <u>ROAD</u> <u>TO</u> <u>AGRA</u>	Secure family life Threats to personal safety: snakes, jackals, etc. Dishonesty and cruelty of some strangers	Learns from failure Overcomes selfish ambition and acts out of devotion to sister Accepts continuing responsibility for decision-making
<u>HOME</u> <u>FROM</u> <u>FAR</u>	Warmth and security of loving family	Learns from failure of defense mechanisms Gains insight into her own behavior and senses loneliness of brother Regains security in relationship with mother
<u>FOLLOW</u> <u>MY</u> <u>LEADER</u>	Strong support of family, friends, school	Gains security from training and obtaining guide dog Accepts blindness; does not consider it a handicap to normal life Re-assumes position of leadership among his friends

CHANGES EVIDENCED IN
OTHER CHARACTERS

Others learned from exposure
to David's integrity

NORTH
TO
FREEDOM

Boss overcame grief and loneliness
in acceptance of David

THE
LONER

World Health Organization workers
recognized that the children's
courage merited needed medical
assistance

THE
ROAD
TO
AGRA

Family drawn closer together by
working out problems
Conflicting loyalties resolved

HOME
FROM
FAR

Other characters changed attitudes
toward Jerry
Respect replaced pity

FOLLOW
MY
LEADER

Comparison of Plot Development

GUIDING QUESTIONS

In constructing a plot, the author introduces a conflict in which the characters will be engaged. This conflict may be:

Man against himself
Man against man
Man against society
Man against nature

What conflicts were introduced in each of the books?

Did any of the books have events or happenings that you think could have been left out? Which books? Which events or happenings?

Did any of the books have such tightly constructed plots that none of the events or happenings could have been left out without affecting the story? Which books? Why?

Were all of the events strong and satisfying, or do you think some of the authors might have invented better ones to show the characters in action?

Could you detect more than one conflict, or sub-plot, in any of the books? Which books? What were the sub-plots?

While you were reading, in which book were you least able to predict what might happen next? Why?

How did the authors develop a feeling of excitement and suspense? What purpose did it serve?

Was there a definite climax in all of the books, or did some end after the conflict had been partially resolved?

COMPARISON CHART

	NATURE OF CONFLICT	KIND OF ACTION
<u>NORTH TO FREEDOM</u>	Man against himself-- David's struggle to overcome background and become wise enough to remain free Man against society-- the threats to free society	Actions involve danger and suspense
<u>THE LONER</u>	Man against himself-- David's need to find love and acceptance (sub-plot) Boss' need to accept son's death Man against nature-- (sub-plot) the hunt for the bear	Actions involve danger and suspense
<u>THE ROAD TO AGRA</u>	Man against society Man against nature-- the perils of the journey Man against himself-- (sub-plot) Lalu's selfish ambition	Actions involve danger and suspense
<u>HOME FROM FAR</u>	Man against himself Man against man-- Jenny tries to understand herself and her family (sub-plot) Mike faces his divided loyalties	Actions delineate life, realistic situations
<u>FOLLOW MY LEADER</u>	Man against nature-- Jerry's adjustment to Man against himself-- (sub-plot) Jerry overcomes resentment and hatred	Actions delineate life, realistic situations

RELATIONSHIP OF EVENTS

Tightly woven chain of events
with cause-and-effect
relationship
Flashbacks and foreshadowing

CLIMAX

Vivid climax
Occurs at very end of book
as journey is completed,
freedom achieved and
better understood

NORTH
TO
FREEDOM

Tightly woven chain of events
with cause-and-effect
relationship
Flashbacks and foreshadowing

Vivid climax
The killing of the bear
resolves all conflicts

THE
LONER

Loosely constructed
series of episodes

Conflict resolved when:
Lalu rejects his selfish
aims
Maya is admitted to hospital

THE
ROAD
TO
AGRA

Loosely constructed series
of episodes
Flashbacks

Conflict resolved when:
Jenny realizes loneliness
of brother, and shares
grief with Mother
Mike resolves conflicting
loyalties

HOME
FROM
FAR

Loosely constructed series
of episodes

Story ends without climactic
resolution
Jerry returns to normal
life and resumes position
of leadership

FOLLOW
MY
LEADER

Comparison of Theme and Setting

GUIDING QUESTIONS

THEME

In North to Freedom, David escaped from the captivity of a concentration camp, and also began an escape from the captivity of his feelings of distrust and fearfulness. Discuss the main characters of the other books in terms of their escape from "captivity," either literal or figurative.

In some of the books, the leading character made a long journey of many miles. In all of the books, the leading character made a figurative journey from one point in his life to another. Describe these "journeys" in terms of the starting and ending points of the main characters.

Can you think of one title that would serve suitably for all five of the books?

In what way were the themes similar?

Which books had important ideas or expressions as sub-themes?

SETTING

How important were the settings in each of the stories?

Why do you think the authors chose each of the settings of the stories?

Assuming the necessary translations, how do you think children in other parts of the world would react to the settings of the five books?

COMPARISON CHART OF THEME

MAJOR THEME FOUND IN ALL BOOKS:

The development of strong moral character through overcoming adversity

CIRCUMSTANCE THROUGH WHICH MAJOR THEME IS PORTRAYED	SUB-THEMES
A boy begins to overcome concentration camp background and become self-reliant and responsible during a long journey to Denmark	The meaning of freedom <u>NORTH</u> The need to establish a functioning set of values <u>TO</u> The development and maintenance of personal integrity <u>FREEDOM</u> The need for satisfying human relationships
An abandoned, homeless boy finds a <u>home</u> when he develops responsibility to others and proves his love and his trustworthiness	The need for satisfactory human relationships <u>THE</u> The development of personal dignity and worth <u>LONER</u>
A boy protects his little sister from the dangers of a perilous journey, develops perseverance and responsibility for decision making, and is successful in getting medical care for his sister and schooling for himself	The subordination of personal desires in compassion for <u>THE</u> others <u>ROAD</u> The struggle of deprived peoples and the efforts of nations and world organiza- tions to improve world conditions <u>TO</u> <u>AGRA</u>
A girl overcomes her feelings of grief and loneliness after the death of her twin brother, and develops sensitivity and consideration for others as she, her family, and two foster children adjust to each other	The need to develop <u>HOME</u> sensitivity and awareness <u>FROM</u> The need to recognize, admit <u>FAR</u> and amend errors The need to accept personal responsibility for family problems and misunderstandings and to contribute to their solution
A boy blinded by a sudden accident regains a normal life and a position of leadership among his friends through ambition, assistance from others, and a guide dog	The need to overcome a physical handicap <u>FOLLOW</u> The need to overcome hatred <u>MY</u> as it prevents growth in <u>LEADER</u> human understanding

COMPARISON CHART OF SETTING

SETTING AND ATMOSPHERE

NORTH
TO
FREEDOM

Europe
Nearness to Iron Curtain countries presents a threat to
existing freedom

THE
LONER

Montana
Loneliness of sheep-range country
Isolation from civilization provokes the need for warmth
of human contacts
Helplessness of the sheep forces the responsibility of
the herder

THE
ROAD
TO
AGRA

India
Charm and mystery of unfamiliar and foreign customs and
places
Contrast of timelessness and sudden changes in modern
India

HOME
FROM
FAR

Small city in the United States or Canada
Familiar and recognizable setting establishes reader's
empathy
All families have problems to face at some time

FOLLOW
MY
LEADER

City in the United States
Familiar and recognizable setting increases shock value,
and provokes appreciation of values that may be taken
for granted

Comparison of Elements of Style

GUIDING QUESTIONS

Determine if each author's emphasis was on telling a story of action and events, on conveying images and impressions to describe scenes, or on the thoughts and feelings of the characters.

Authors use different techniques of developing characterization or making a character "come alive."

They may:

- tell us what the character looks like
- tell us what the character says
- tell us what the character does
- tell us what the character thinks
- tell us what the other characters say
- and think about him

Which techniques did the authors use in each of the books?
Did some authors use one technique more than others?

Did the authors give detailed information? Describe a scene, event, or state of mind that stands out in your memory because of the author's attention to detail.

How did the authors' use of comparison and contrast make the stories more vivid or suspenseful?

Was the authors' use of dialogue effective in each book?
Did the dialogue help to delineate each character?

How did the various authors use:

- short, incomplete, or unusual sentence lengths?
- unusual punctuation?
- questions rather than statements?

How does the use of figurative language (similes, metaphors) add or detract from a writer's style?

Give examples of word sounds, colloquialisms, vivid and unusual descriptions, or the incorporation of fables or stories that gave a book uniqueness or originality in comparison to other books.

If you could read other books by these same authors, which author's book would you choose first? Why?

COMPARISON CHART

EMPHASIS OF STYLE		TECHNIQUES OF CHARACTER DEVELOPMENT
<u>NORTH TO FREEDOM</u>	Descriptive style	Used all techniques, but all events are experienced through the main character, whose thoughts and feelings are completely described
<u>THE LONER</u>	Balance of narrative and descriptive	Developed through thoughts and actions of main characters, using dialogue stringently and effectively
<u>THE ROAD TO AGRA</u>	Narrative style: action interspersed with vivid descriptions of unique setting	Developed primarily through words and actions of main characters, with occasional introspection of main character
<u>HOME FROM FAR</u>	Balance of descriptive and narrative style	Developed through words and actions of main characters, with descriptions of thoughts of main characters
<u>FOLLOW MY LEADER</u>	Narrative style (Note: introspection is markedly absent)	Developed primarily through words and actions of main character

ATTENTION TO DETAIL

Attention to total content of
of consciousness of main
at given moments throughout the
book: "David heard their voices...
remember that." (p. 93)

Gives information and quality of
unique experiences:
potato digging (p. 11)
sheep characteristics (p. 64)
hazards of sheep herding during
blizzard (pp. 106-115)

To depict special qualities of
Indian life:
Maya and Lalu went into the
cattle shed to say goodbye to
the buffalo (p. 45)
Hindu religion (p. 33)
visit to money lender (read also
for humor) (pp. 33-44)

Acute realism achieved:
"Mother...putting buns in bread
box...lettuce in the crisper."
(p. 6)
"Mike did not know what...sun..
hot on his back." (p. 25)

Used to depict special problems of
the blind:
- "One of the boys...used bobby
pins." (p. 113)

COMPARISON AND CONTRAST

Extensively used throughout
the story to build suspense,
remind of danger, heighten
sensitivity to imagery, show
conflict of thoughts and ideas

NORTH
TO
FREEDOM

Extensively used throughout:
poverty and filth of crop-
picker's life vs. smugness
of herder's wagon and ranch
(p. 33, par. 2-4; p. 30, par.1)
inarticulateness vs. affection
(p. 63, par. 2; p. 148, par. 5)
loneliness vs. home, acceptance
(p. 16; p. 152, par. 4)

THE
LONER

Extensively used to build
suspense and show old and
new India:
"The streets...A holy cow..."
(pp. 52-53)
description and irony of
the Maharajah's son (p. 93)
Jhandu's need for money tests
his honesty (pp. 71-72)

THE
ROAD
TO
AGRA

Used to develop conflicts
within characters:
resentment-acceptance
expectations of punishment vs.
reaction to kindness
envy vs. admiration, etc.
daydreaming vs. reality
"Mother wanted the boy to
take Michael's place. And
she did now want them."
(p. 20)
description of "Melissa"
and Hilda (p. 17)

HOME
FROM
FAR

Author avoids contrasting
experiences of sighted and
blind people to emphasize
use of normal adjustment
patterns.

FOLLOW
MY
LEADER

	DIALOGUE	SENTENCE ARRANGEMENT AND PUNCTUATION
<u>NORTH TO FREEDOM</u>	Limited Used primarily to show influences of others on main character	Extensive use of three periods and dashes to show interruptions and continuation of thoughts and action Short sentences used to show suddenness of decision or action Extensive use of rhetorical questions to develop conflict of thoughts
<u>THE LONER</u>	Accurate use of words and rhythms of locality Many colloquialisms: "saddlin myself;" "spoilin' for a fight;" "sunup;" "off his feed;" "if weather's coming"	Limited use of three periods, dashes, or dialogue within descriptions of thoughts Occasional use of rhetorical questions: "Why? Hadn't he liked it here?... Had it been her fault?" (p. 66)
<u>THE ROAD TO AGRA</u>	Natural speech of children contrasted by formal, stylized speech of older Hindus -- incorporating proverbs, wise sayings	Use of short sentences and phrases in thoughts: "If only I had a bicycle!" (p. 15) "And I am afraid. I cannot. I cannot. I am brave only in the daylight." (p. 17) (note analogy - applies to jackal in preceding paragraph)
<u>HOME FROM FAR</u>	Realistic Reflects ages, interests, and personalities of each child Adds humor	Extensive use of three periods, dashes, and incomplete expressions show pauses or interruptions in words or thoughts: "You...told...Alec...we were... going...to play...circus" (p. 114) "Do you think he will...after what we...." (p. 115)
<u>FOLLOW MY LEADER</u>	Realistic Colloquialisms: "muffing a fly;" "scout's honor;" "messed me up;" "smart-aleck kit" Slang: "Aw heck;" "Gee;" "Oh, yeah;" "Hey"	Simple constructions serving narration and dialogue

USE OF FIGURATIVE
LANGUAGE OR SYMBOLISM

Limited use

Some similes and metaphors

Symbolism:

"God of the green pastures" (p. 59)
meaning of the barred door (p. 173)
dog's sacrifice (p. 186)

Extensive use: similes, metaphors,
and symbolism used with great economy
of words to develop imagery of
individualized characters and unique
setting - "...you two belong together,
a nice old ewe and a bum lamb." (p. 34)
Symbolism: Raidy's name (radiance and
illumination); choice by chance of
David's name was a "sign" to Boss;
Ben's clothes were "only a little
too big." (p. 53)

Limited use:

"It was as if they shrieked with
their bellies." (p. 16)
"Dusk fell swiftly, wiping out the
houses and the people in the village."
(p. 50)
"The horses clopped along..." (p. 59)

Limited use:

"smelled like a freshly tarred road"
(p. 7)
"as different as chalk and cheese"
(p. 6)

Limited use: some similes and
and metaphors:

"...carried himself like an athlete."
"...like a rookie headed for the
majors." (p. 10)
"...like a troop of wild Indians."
(p. 189)

Symbolism

"...long, dark corridor." (p. 190)

USE OF THE PICTURESQUE
OR THE UNUSUAL

Descriptions of:

concentration camp life,
with fear of brutality
and immanence of death;
Italian village life;
life of a wealthy Italian
family; life of a miserly
Swiss farm family

NORTH
TO
FREEDOM

Words chosen for color,
sound: "truck zigzagged;"
"stuccato yip-yap of a
coyote"

THE
LONER

Vivid descriptions of crop-
picking, sheep and work of
herders, and lonely Montana
landscape

Biblical story of David
(pp. 47,52)

Extensively used

Proverbs and sayings:

"the thin branch that bends
is stronger than the thick
one that cracks" (p. 24)

THE
ROAD
TO
AGRA

Fables and tales told by
characters (pp. 29, 67)

Humor (pp. 36-44)

Anecdotes about her own
childhood told by Mother
(pp. 56, 120)

HOME
FROM

Description of training
procedures in guide dog
school

FOLLOW
MY
LEADER

MATERIALS FOR USE IN DISCUSSING THE AUTHORS

TEACHING SUGGESTIONS

An author's writing often reflects aspects of his personality. Biographies of writers may reveal significant events or experiences which led to the feelings or convictions expressed in their writing. Very often, the theme of this series, the development of strong moral character through overcoming adversity, also is found in the lives of the authors of these books. Discussions about the authors and illustrators are an extension of the study of literature as an interpretation of life.

Suggested guiding questions which may elicit creative responses from children are followed by biographical sketches of the four authors of the "B" books. Teachers may find many ways to encourage thoughtful speculation about the relationship of an author's life and personality to his creativity.

The biographical sketches of each of the authors represented in this series also mention their other published titles.

GUIDING QUESTIONS

From our reading of the book, what do you think are some of the author's characteristics?

What possible experiences in the author's background might have helped develop these characteristics?

Do you think the author likes and respects children and exhibits a genuine understanding of what it is like to be a child?

Why do you think an author writes a book? Is he attempting:

- to make money?
- to entertain others?
- to express his beliefs and convictions about the nature of human experience?

How is an author's purpose reflected in his book?

(At this time, read or tell about the author who is being discussed. See following pages.)

In what ways were we correct in our ideas about the author?

How do you think a child's environment or experiences affect his life as an adult?

How can an unusual event or circumstance change a person's future?

BIOGRAPHICAL INFORMATION ON THE AUTHORS

FOLLOW MY LEADER BY JAMES B. GARFIELD

James B. Garfield was born in Atlanta, Georgia, and grew up there during the Reconstruction period in the South. His only daughter, Carolyn, still lives in Atlanta, but Mr. Garfield, a widower, has been living for many years in California.

During World War I he served with the Air Force in England and France. After the war he was an actor on Broadway for several seasons, until he went to Hollywood as a free-lance artist and a writer of stage and radio plays.

When he lost his sight almost 20 years ago, Mr. Garfield gave up acting, but continued to study and write. His stories and poems appear in religious and children's magazines.

The welfare of the blind is still his greatest interest. He has taught orientation to these newly-blind and, because of this background, the material in Follow My Leader is authentic.

In recognition of his 12 years of service as president of the Los Angeles County Club of Adult Blind, James B. Garfield was made President Emeritus, an office created by special amendment, to be held by him for life. He has also been appointed to the State Board of Guide Dogs by California's governor, at the time, Goodwin Knight.

Gwen, his German shepherd guide dog, accompanies him on his many flights across the country and his trips up and down California. Her devotion and alertness have often saved his life.

MINE FOR KEEPS BY JEAN LITTLE

Jean Little was born in Formosa (Taiwan) in 1932, the daughter of two medical missionaries. She came home to Canada to be educated and received her bachelor of arts degree from the University of Toronto, in 1955.

Miss Little was blind at birth. As a small girl she had, and now has, only partial vision. She says about her childhood, "I was very fortunate in having two doctors for parents and two brothers and a sister. I was never 'the handicapped child' - only the second oldest of four children." Her mother taught her to read before she entered school. Both her parents read to the children regularly.

When she returned to Canada to attend public schools, life became more difficult. She was chased and teased unmercifully, so she retreated to the public library. Her reading for fun and escape eventually laid the groundwork with which she prepared herself to become a writer.

THE ROAD TO AGRA
BY AIMEE SOMMERFELT

Aimee Sommerfelt lives in Oslo, Norway, in the house where she was born. Her husband, Professor Alf Sommerfelt, recently deceased, held the important post of Director of Linguistics at Oslo University and was one of the founders of UNESCO. As a delegate, he traveled extensively on behalf of UNESCO, and his wife always accompanied him. Mrs. Sommerfelt used her sojourn in India to write The Road to Agra, one of the most honored children's books of 1961. The sequel to this book, called The White Bungalow, was equally well-received.

The author, who is loved by children not only in her own country, but in all parts of the world where her books have been translated, reveals a compassionate heart in all her stories. The Road to Agra won the Child Study Association Award, the Woodward School Award, the Gold Medal of the Boys' Clubs of America, the Jane Addams Award, the Woodward School Award, the Norway State Prize for Children's Literature, and many other citations of merit.

Aimee Sommerfelt has three children and many grandchildren.

THE LONER
BY ESTER WIER

Ester Wier was born in Seattle, Washington in 1910. Her family moved to California where she was reared. Her father's death interrupted her education at the University of California at Los Angeles and she then tried her hand at various occupations: secretary, motion picture extra, model and lyric writer.

In 1934, she traveled to Hankow, China, to marry Henry Robert Wier, a young naval officer. During the next 25 years with the Navy, the Wiers moved frequently: California, Massachusetts; Washington, D.C., Florida; and Virginia, where they now reside.

Mr. Wier retired from the Navy in 1960, completed his master's degree and is now teaching mathematics at the Virginia Military Institute.

Besides writing, Mrs. Wier has had a radio show, worked with children and teenagers, and been active in women's clubs.

Her published works include stories, articles, and books dealing with naval life. Her book, The Loner, was a Newbery Award runner-up in 1964, and has recently been sold to Walt Disney Productions.

Her travels have provided Mrs. Wier with an excellent means of collecting data and background material for stories.

The Wiers have two children; a son, David, who is studying law; and a daughter, Susan, who has accepted a teaching position in Beirut, Lebanon.

MATERIALS FOR USE IN DISCUSSING THE ILLUSTRATORS

TEACHING SUGGESTIONS

Children often have strong preferences regarding illustrations. They usually like pictures that present a truthful interpretation of the text, and that are synchronized with the action. These interpretive functions are essential considerations in children's evaluations.

Enjoyment and appreciation of illustrations increase as pupils see and evaluate a variety of styles and media. Aesthetic values are as important in the consideration of illustrations as they are in other art forms. Children are capable of responding to black-and-white drawings and to bright color, to dramatically bold brush strokes and to delicately-penned details.

The importance of the illustrator must not be underestimated. He helps to clarify concepts, helps motivate children to read, and adds visual impact and significance to a book.

The four illustrators of the "B" books used different styles of black-and-white drawings to emphasize different content interpretations. A discussion of these illustrations, as suggested by the guiding questions which follow, will help children appreciate the varying styles and the illustrators' contributions to the enjoyment of the books.

Biographical sketches of the illustrators of the "B" books are included as teacher background information.

GUIDING QUESTIONS

How did the illustrations contribute to the interest of each book?

In what way was the appearance of the characters as you imagined them the same as the illustrator's portrayal? Did you imagine any of the characters differently?

How did the illustrations depict the feelings of the characters?

How did the illustrations depict the actions described by the author?

How did the illustrations help to explain or convey the atmosphere of the setting?

Did the illustrations show details or leave much to your imagination?

Why is it important for the author and the illustrator to work together?

Which ~~illustrator~~ was most concerned with the depiction of:

- the feelings of the characters as indicated by facial expressions?
- the uniqueness of the setting?
- the action of the characters in their environment?
- the details of the characters and the setting?

Tell why you think one book may have been more effectively illustrated than the others.

BIOGRAPHICAL INFORMATION ON THE ILLUSTRATOR

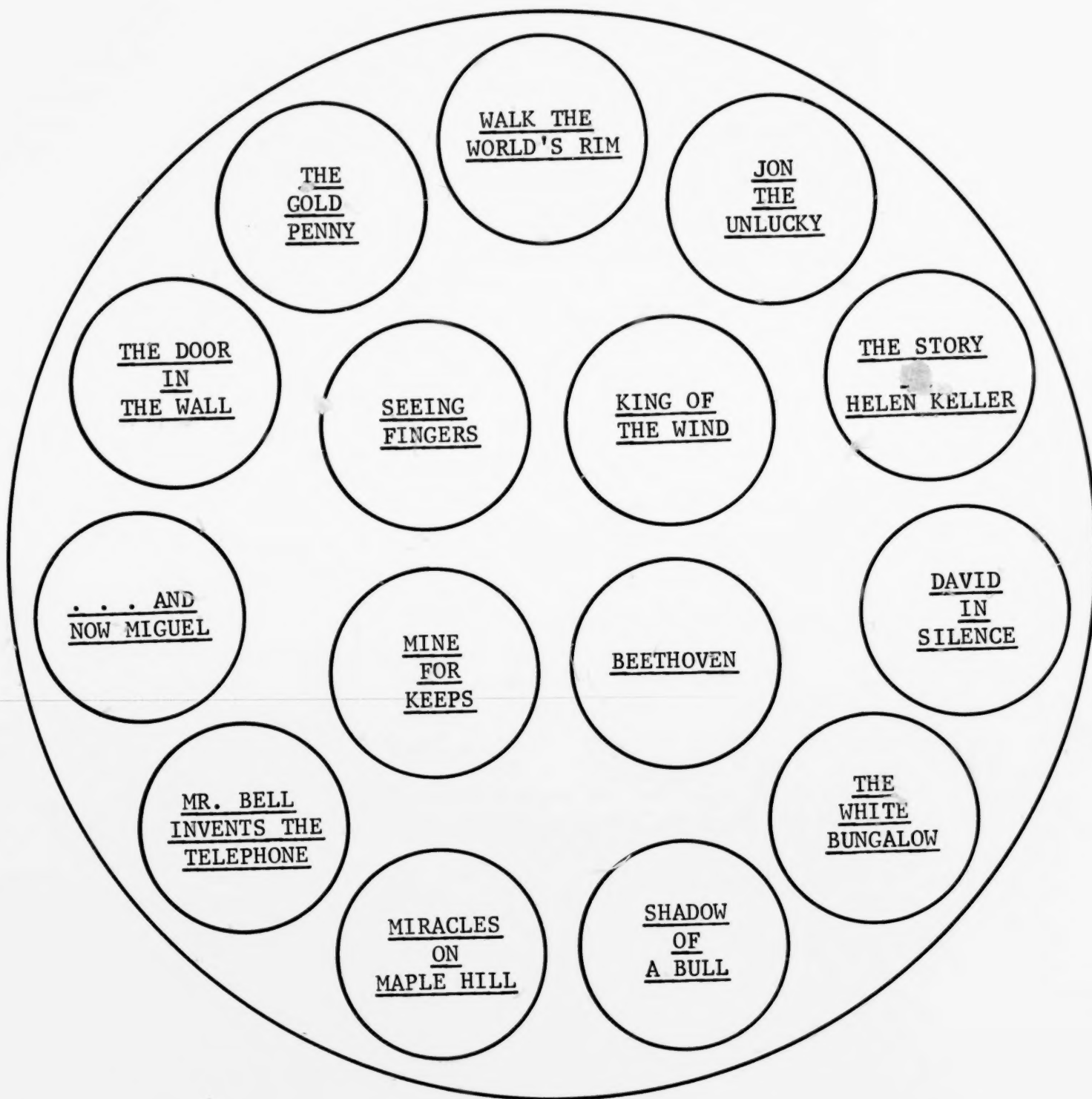
THE LONER

Illustrated by Christine Price

Christine Price was born in London, but soon moved to Buckinghamshire, England, where she came to love the fields and woodlands of the countryside. She was educated in England and the United States; in the latter, where she attended Scarborough School, Vassar College and the Art Students League.

Miss Price began illustrating children's books in 1947 and now has numerous titles to her credit. From 1949 to 1951 she continued her art training at the Central School of Arts and Crafts in London.

A great traveler, Miss Price has journeyed to the south of Spain, Turkey, Lebanon, Iran, and Jordan. She returned to the United States to live, settling in Castleton, Vermont; and wintering in New Haven, Connecticut.



BACKGROUND INFORMATION FOR USE IN TEACHING THE "C" BOOKS

Although the books in this section will not be formally studied, the teacher may wish to make reference to them during the reading hour. The books can best be used, perhaps, as background for discussion as the opportunity occurs. The "C" books are:

Walk the World's Rim
by Betty Baker

Mine for Keeps
by Jean Little

The Gold Penny
by Catherine Blanton

Beethoven
by Reba Paeff Mirsky

Jon the Unlucky
by Elizabeth Coatsworth

David in Silence
by Veronica Robinson

The Door in the Wall
by Marguerite de Angeli

Mr. Bell Invents the Telephone
by Katherine B. Shippen

Seeing Fingers
by Etta DeGering

The White Bungalow
by Aimee Sommerfelt

King of the Wind
by Marguerite Henry

Miracles on Maple Hill
by Virginia Sorensen

The Story of Helen Keller
by Lorena A. Hickok

Shadow of a Bull
by Maia Wojciechowska

. . . And Now Miguel
by Joseph Krungold

The teacher is urged to use the following synopses and author background sketches as aids in motivating the children to read independently.

WALK THE WORLD'S RIM

by Betty Baker

SYNOPSIS

The central characters in this distinguished piece of historical fiction are the Negro slave, Esteban, who was one of the four survivors of the disastrous Narvaez Expedition to Florida in 1527; and Chakoh, a young Indian boy of the impoverished Avavare tribe of southeastern Texas. The two become devoted friends and Chakoh joins Esteban and his white masters when they proceed on their journey to Mexico. Searching for the gold of Cibola, Esteban is killed, and the grieving Chakoh continues on his journey back to his tribe.

The book is written with an economy of construction that enhances the richness of its emotional impact, as Chakoh, almost seduced into sloth and complacency by the comforts of life with the conquerors, learns the bitterness of having no friends, no loyalties, and no self-esteem. Esteban emerges as a character of great strength and dignity, as he teaches the boy that courage and honor are important to a man and that it is slavery, rather than those who enslave, that is to be despised.

BIOGRAPHICAL INFORMATION ON THE AUTHOR

Betty Baker was born in Pennsylvania and lived for many years in New Jersey. But from an Easterner, she has become a Westerner, having moved to Tucson, Arizona, where she is able to indulge her lifelong interest in nature and American Indian lore.

Through an active participation in the interests of her young son, Christopher, Mrs. Baker was led into writing books for children. So far all of her books are concerned with Indian life and Western history: Little Runner of the Longhouse is about the Iroquois New Year celebration; The Shaman's Last Raid deals with contemporary Apache Indian twins; and Treasure of the Padres is an account of two children and their Papago Indian friend, who discover an old Indian treasure map.

Her most recent books deal with two fascinating historical subjects: The Blood of the Brave, set in the 16th century, is the adventure of a Cuban youth who signs with the Spanish explorer Hernan Cortez; and Walk the World's Rim is a novel about the monumental trek of Cabeza de Vaca, two other Spaniards, Maldonado and Dorantes, and Dorantes' Negro slave Esteban, from Texas to Mexico City.

THE GOLD PENNY

by Catherine Blanton

Illustrated by Albert Orbaan

SYNOPSIS

The setting is Arizona near the turn of the century. Benny's family is moving west to the land of sunshine because the doctor thinks the warmer climate will be good for the boy's lame leg.

Benny has a hard time adjusting to the fact that his crippled leg will not allow him to do all that he wishes to help his family. Granny offers him encouragement and advice to act like a man.

During the grueling time of beginning a new life on the arid desert, a water well becomes a more important item than a roof over their heads. Benny and the younger twins learn to perform many new tasks to help on the farm. Illness of the children and the loss of their tent home by fire brings Benny's family into closer kinship with the few scattered neighbor families.

All the activity and excitement cause Benny to forget his crippled leg and to stop feeling sorry for himself. He realizes that his Granny was right-- "It was the head and spirit that counted and that was all up to you."

BIOGRAPHICAL INFORMATION ON THE AUTHOR

Catherine Blanton was born March 3, 1907, in San Angelo, Texas. She attended school in Tucson, Arizona, where she now resides.

She was severely disabled by polio shortly after she was 3 years old. Of this, she writes, "My physical disability, rather than a handicap, has served as a spur, leaving me with a wholesome discontent and I must constantly be at the business of trying to shape lives." She was encouraged by her teachers to write and she began to consider it seriously in her teens.

Aside from her many books, she has also written short stories and plays which have appeared in various magazines.

JON THE UNLUCKY

by Elizabeth Coatsworth

SYNOPSIS

The author has created a fine story of suspense, struggles for survival, courage and loyalty, based on the "lost colonies" of medieval Greenland. When Jon the Unlucky, mistreated 11-year-old orphan, saves the life of a stranger, a boy his own age, the two become devoted friends. Jon accompanies the stranger Thorwald to his home, located in a hidden valley in the interior of the island; and there he finds the lost colony that had become a legend. The inhabitants were the 19th century descendants of the colonists who had sailed to Greenland under Eric the Red in the 10th century.

By tradition, all outsiders are condemned to die. Jon is spared by the people of the valley because he is able to read their ancient records. Eventually, he is fully accepted and decides to stay there, since his life before had been so miserable.

The book is based on history. The author gives some historical background in a brief postscript, and she notes her own additions to the facts. An interesting story, tightly constructed and gracefully written.

BIOGRAPHICAL INFORMATION ON THE AUTHOR

Elizabeth Coatsworth was born in Buffalo, New York in 1893. During the winter months her schooling was long and disciplined, but in the summer she and her family moved to a bay on the Canadian shore of Lake Erie, where her days were her own. As a child she and her family visited Europe, Egypt, Mexico, and the wilds of California and New Mexico. Throughout her life she has continued to travel extensively.

After earning a bachelor of arts degree at Vassar College and master of arts degree at Columbia University, she and her mother and sister traveled for a year in the Orient, the Philippines, Java, China, Korea, Japan, and Siam. At times they were the first white women the natives had ever seen.

Miss Coatsworth's books have always evolved from her own numerous interests. Her interest in myths, her memories of the Orient, and her delight in the ways of cats were the inspiration for her Newbery Award-winning book, The Cat Who Went to Heaven.

In 1929, she married author Henry Beston. When not traveling, they live in either Boston or in Maine. Most of Miss Coatsworth's books have a New England background, but recently her stories have journeyed to Africa, Corinth, The Island of Tristan da Cunha, and, as in Jon the Unlucky, Greenland. The Bestons now spend most of their time on their farm in Maine, where they can maintain a close touch with their two daughters and eight grandchildren.

THE DOOR IN THE WALL

by Marguerite de Angeli

SYNOPSIS

This 1950 Newbery Award winner is set against a background of 14th-century England. Robin is the 10-year-old crippled son of Sir John de Bureford. The father is off fighting in the Scottish wars, his mother is lady-in-waiting to the Queen, and young Robin is to travel to a northern castle to serve as a page to Sir Peter de Lindsay.

However, he is stricken with the plague and kindly Brother Luke takes Robin to a monastery to recuperate. The good friar teaches Robin to use his hands, helps him regain strength through swimming, and gives him encouragement and faith. Each new activity provides the boy with another "door in the wall."

Later, Robin continues on to Sir Peter's castle. His courage is demonstrated during a siege of the castle when he is able to aid his king. At the close of the story, the mother and father are reunited with their son, now Sir Robin.

The friar expresses the theme of the story thusly: "...Fret not, my son, none of us is perfect. It is better to have crooked legs than a crooked spirit. We can only do the best we can with what we have. That, after all, is the measure of success: what we do with what we have."

BIOGRAPHICAL INFORMATION ON THE AUTHOR

Marguerite de Angeli's various interests could have led her into many other directions besides writing. As a youngster in Lapeer, Michigan, and then in Philadelphia, she was encouraged to pursue singing as a career. But she had always been interested in drawing and writing. All surfaces looked tempting to her active pencil; wallpaper, end papers in books, or even backs of photographs.

In 1910, all other career thoughts were put aside when John de Angeli convinced her that being a wife and mother was career enough for a woman. Later, as a mother of five, she renewed her interest in drawing and writing and two of her children were the inspiration for her first book, published in 1935, Ted and Nina Go to The Grocery Store.

Mrs. de Angeli's interest in ethnic cultures is reflected in the subject matter of some of her works. Each story has grown from something that has interested or affected her in some way. Copper-Toed Boots is the story of her father's boyhood in early Michigan; Henner's Lydia deals with a Pennsylvania Dutch family; Elin's Amerika is the story of a little girl who came here with the first Swedish visitors in 1643; and Bright April tells of the adjustment of a negro girl who first meets race prejudice at the age of 10. The setting for the Newbery Medal Award book, Door in the Wall, evolved through her long-standing interest in British history, customs, and costumes. The character of Robin was inspired by a dear friend who, although bent and lame since childhood, possessed a beautiful character and had lived a useful life as a fine craftsman, cabinet maker, and musician.

The de Angelis live in a pleasant cottage in Toms River, New Jersey, where their large family of children and grandchildren all meet at family gatherings.

SEEING FINGERS

by Etta DeGering

SYNOPSIS

Louis Braille was born in 1809, the same year as Lincoln, Chopin, and Darwin; but recognition for him came only after his death in 1852.

Blinded at the age of 3 by an awl in his father's harness shop in the French village of Coupvray, Louis later attended the Royal Institute for Blind Youth in Paris. The school was special, yet not even there did he find a way in which he could read books. Louis resolved to find a method whereby blind people could learn to read books for themselves. Finally, at the age of 15, in the same harness shop and with another awl, he devised the system of raised dots on heavy paper that has enabled the blind to read by moving their fingers over these dots. His six-dot code was not readily accepted; and although Louis' health was threatened with tuberculosis, he finally achieved his great desire to become a professor.

Outside his circle of friends in Coupvray and at the Institute for Blind Youth, the passing of Louis Braille went virtually unnoticed. However, in the century since his death, the six-dot Braille alphabet, has caused great changes in the lives of blind people throughout the world.

This warm and sympathetic biography is an excellent companion to Follow My Leader.

BIOGRAPHICAL INFORMATION ON THE AUTHOR

Etta DeGering was born on a ranch in the Arcadia, Nebraska, sand hills, but grew up on a homestead near Caldwell, Idaho. Her two main hobbies, even as a child, were writing and rose gardening. These two interests are still very much a part of her life.

Her education began in a one-room country school; although eventually she attended Walla Walla College in Washington, where she first met her teacher-husband. They made their home in Canada for the next 32 years, living in Vancouver, Ontario, and Edmonton.

The DeGerings returned to the United States in 1947 and soon after took over the editorial work of the four Braille magazines for the blind, published in Lincoln, Nebraska. She received letters in Braille from people living in Japan, Vietnam, England, and India; in fact from every part of the globe. From these she learned to know the blind and also to appreciate the world-wide scope of Louis Braille's achievement in developing the six-dot code. Out of this experience came the material for the Louis Braille story, Seeing Fingers. The work was completed after Mrs. DeGering's retirement in the countryside near Boulder, Colorado.

The DeGerings have two children; a son, Harvey, and a daughter, Trudy Anne.

KING OF THE WIND

by Marguerite Henry

Illustrated by Wesley Dennis

SYNOPSIS

This is the moving story of the spirited horse called the Godolphin Arabian, which, along with the Byerly Turk and the Darley Arabian, introduced new blood into the English thoroughbred horseracing stock of the 18th century. The true thoroughbred of today traces his lineage to one of these three Oriental horses. The great American racehorse, Man o'War, traced his lineage directly to the Godolphin Arabian.

In King of the Wind, Sham, later called the Godolphin Arabian, is sent along with five other horses and their horseboys, from the Sultan of Morocco to Louis XV, King of France. The horses arrive in poor condition and are not accepted at their true value. Sham becomes a work horse for the King's butcher, while the other horses are assigned to the King's army.

Through a series of misadventures, Sham, accompanied by Agba, his devoted mute groom, is sold and resold. He passes through the hands of a cruel wood carter, an inept traveling tradesman, and an innkeeper who loans out fresh horses. The horse eventually reaches England and comes under the ownership of the Earl of Godolphin. Quite by accident, the Earl discovers the potency of the Arabian horse, which has sired a colt of amazing speed. Finally recognized as a stallion of merit, the Arabian's first, second and third sons win the famous Newmarket race.

BIOGRAPHICAL INFORMATION ON THE AUTHOR

Marguerite Henry grew up as the youngest child in a happy, busy home in Milwaukee, Wisconsin. Her father's printing business early introduced her to the importance and strength of the written word.

After her graduation from Milwaukee State Teachers College, she met and married Sidney Crocker Henry. In 1939, the Henrys moved to a little ranch they call Mole Meadow, in Wayne, Illinois. Here and elsewhere Mrs. Henry does research for whatever book she is writing. At various times, the animals which have lived at Mole Meadow have included Misty, the famous Chincoteague pony; a Morgan riding horse; a western burro (the model for Brighty); three fox cubs for Cinnabar), and assorted cats and dogs.

Mrs. Henry's research into the life story of the Godolphin Arabian led her to old books and yellowed manuscripts dealing with Algiers, France, and England. Because most of her books are based on actual fact, Mrs. Henry's extensive research has taken her to many parts of the world; including Chincoteague Island, for Misty; the Grand Canyon, for Brighty; Sienna, Italy, for Gaudenzia; and a Spanish Riding School in Vienna, for the White Stallion of Lipizza. Her study at home is crowded with pictures of people, costumes, boys and girls, and horses.

THE STORY OF HELEN KELLER

by Lorena A. Hickok

SYNOPSIS

As the result of a recent play and film, the tragic plight of Helen Keller as a child and her lifelong struggle to overcome her triple handicaps of blindness, deafness, and dumbness is well-known to many children. This book makes an excellent follow-up to the biography of Louis Braille, for without his alphabet, Helen's life would have been even more difficult.

Her first encounter with the stranger, Anne Sullivan, who became her teacher and life-long friend, is graphically described. The biography does full credit to its subject and goes far in creating an understanding of how a six-year-old child, who had been given up as a mental defective, could mature into an educated and cultured woman who made great contributions to the advancement of a program for the education of the blind-deaf.

BIOGRAPHICAL INFORMATION ON THE AUTHOR

Lorena A. Hickok was born in East Troy, Wisconsin, graduated from Battle Creek High School and attended the University of Minnesota. She worked as a newspaper reporter for over 20 years, covering everything from politics to society and football. She worked for the Minneapolis Tribune, the old New York Tribune, the Milwaukee Sentinel, and the Associated Press.

From July, 1933, to January, 1937, she was confidential investigator for Harry Hopkins. In 1939, she was in charge of promotion work among children and schools for the New York World's Fair. Also during this time she became very close to President and Mrs. Franklin Roosevelt, having previously covered the 1932 presidential campaign as a reporter.

Miss Hickok was quite active in Democratic politics, having served with the Democratic National Committee in Washington, D.C., and the executive secretary to the Women's Division. She was also assistant to the vice-chairman of the New York State Democratic Committee for three years.

Miss Hickok has written biographies of Franklin D. Roosevelt and Eleanor Roosevelt. Her closeness to the Roosevelts put her in a unique position to write their biographies, drawing upon first-hand information, as well as historical data. She also collaborated with Mrs. Roosevelt in the writing of Ladies of Courage.

Miss Hickok has also written a biography of Helen Keller's teacher and companion, Anne Sullivan.

Miss Hickok now lives in Hyde Park, New York, where, in semi-retirement, she has carried on her writing for young people.

. . . AND NOW MIGUEL

by Joseph Krumgold

Illustrated by Jean Charlot

SYNOPSIS

This 1954 Newbery Medal award-winner emphasizes the theme of developing the individuality of each child in the family. For 12-year-old Miguel, this is quite a task. The members of Miguel's family have been shepherders for generations, first in Spain and now in the vast open lands of New Mexico. Miguel is struggling to prove to his father that he is as competent a sheep man as his beloved brother, Gabriel, who is already 18. Miguel's dream is to spend the summer with the men in the upper pastures of the Sangre de Cristo mountains. Miguel's attempts to prove his maturity and responsibility provide the heart of the story. After several setbacks, his latter desire is fulfilled, but it is tempered with regret.

This story, written in the first person, has recently been made into a fine film which might heighten children's interest in the book. In both book and film, there is emphasis on strong family love and loyalty, with a deep respect for the family tradition of work and the feeling of pride in the expert performance of that work. Through Miguel's boyish words, the reader shares his sense of humor, as well as the secrets of his innermost plans.

BIOGRAPHICAL INFORMATION ON THE AUTHOR

Joseph Krumgold was born in 1908 in Jersey City, New Jersey. His father owned and operated movie houses there. His older brother was an organist in the silent motion picture houses in New York. Another brother later bought and sold motion pictures. Quite naturally, by the time he was 12 years old he had decided that when he grew up he would make movies; and this he did.

His first job, upon graduation from New York University, was with Metro-Goldwyn-Mayer in New York. He was sent to Hollywood to work on a Lon Chaney movie, as a Chinese-dialogue writer! He has been in the motion picture business ever since. After approximately 12 years with large motion picture companies in California, he became interested in making films about real places and real people. Making these documentary films took him all over the world; to Europe and the Middle East, along with the United States. From 1947 to 1951 most of his time was spent in Israel, where his films dealt with the war period which marked the founding of that country.

One of his films produced in the United States, was about a family of New Mexican shepherders. When this film, which centered about Miguel Chavez, was finished, Mr. Krumgold found he had much more to say about Miguel. So he wrote the book called ...And Now Miguel. The Newbery award for this book was the impetus for Mr. Krumgold to write additional books for children. With his next book, Onion John, he was given the honor of being the first author to receive the Newbery medal twice.

At the moment, he lives in Rome, with his wife and son. When he is in the United States, he lives in a unique farmhouse in Hope, New Jersey, the setting for Onion John.

MINE FOR KEEPS

by Jean Little

SYNOPSIS

Sally Copeland, who had lived for five years in a special boarding school for handicapped children, came home to face normal family and school life with mingled joy and fear. She was glad to be home again, but greatly worried that difficulties caused by cerebral palsy would keep her an outsider.

With the help of sensible parents, she was able to adjust to new and challenging situations. She learned not to be so fearful of change, and gradually became better-acquainted with her classmates; even to the point of helping another troubled child, Piet.

The title is brought out when she adopts a shy puppy that she says, is "Mine for Keeps." The setting, in Ontario, Canada, is of little importance to the story. The warm family relationship among Sally, her two sisters and brother, and her parents help to make a good story. It is a sympathetic, but unsentimental, treatment of a not uncommon problem.

BIOGRAPHICAL INFORMATION ON THE AUTHOR

Jean Little was born in Formosa, Taiwan, in 1932, the daughter of two medical missionaries. She came home to Canada to attend school and receive her bachelor of arts degree at the University of Toronto, in 1955.

Miss Little was blind at birth. As a small girl she had, and now has, only partial vision. She says about her childhood, "I was very fortunate in having two doctors for parents and two brothers and a sister. I was never 'the handicapped child,' only the second oldest of four children." Her mother taught her to read before she entered school. Both her parents read to the children regularly.

When she arrived in Canada to attend public school, life became more difficult. She was chased and teased unmercifully, eventually retreating to the public library for sanctuary. Learning to read for fun and escape laid the groundwork upon which she prepared herself to become a writer.

BEETHOVEN

by Reba Paeff Mirsky

Illustrated by W. T. Mars

SYNOPSIS

The life and times of the world's greatest classical composer, Ludwin Beethoven, are carefully and smoothly related in this biography by Reba Mirsky.

The story opens in Bonn, Germany, with Ludwig, at the age of nine, already beginning to compose music. This displeases his father, who wants him to play only the lessons assigned by his teacher, Herr Pfeiffer. Papa Johann sees his son as another Mozart and is most anxious for him to give concerts. Ludwig is a serious child, and soon becomes aware of his father's drinking problem and his mother's poor health.

When Ludwig is 14, he becomes assistant court organist to the Elector of Bonn. His talent for musical improvisation nearly gets him into trouble, but it also helps to bring him to the attention of the Elector. The latter arranges for him to go to Vienna, to study with the great Mozart. There follows a short, but wonderful, period in the young man's life, as he works with his beloved idol. His joy is dashed, however, by his mother's final illness, and sadly he returns home. There, he is befriended by Haydn and later returns to Vienna to perform.

The trials of his family continue. His father's drinking leads to his death. Ludwig longs to marry, but his proposals are refused, and, finally, while only 28, his hearing begins to fail. He withdraws from Vienna social life and becomes more careless about health, as well as his appearance. Despite his personal depression, his musical compositions flourish and gain in popularity; but soon, his total deafness forces him to give up conducting his own compositions. He "converses" with people by writing in a conversation book.

At the age of 57 he dies, virtually alone; but the people of Vienna remember Beethoven for the honor he has brought to their city through his music.

BIOGRAPHICAL INFORMATION ON THE AUTHOR

Reba Paeff Mirsky was born in Boston in 1902. Her parents and their two children had come to the United States from Russia. Four other children were born in Boston, with Reba the youngest. All of her brothers and sisters were exceptionally talented, entering the fields of music, art and business.

Mrs. Mirsky attended Radcliffe College at the age of 15, where she majored in music. After graduating with honors, she did graduate work at Harvard and then in Switzerland.

She married Dr. Alfred Mirsky, whose medical research is world-renowned. Dr. Mirsky's work often takes him to Europe, the East, Africa and India. Mrs. Mirsky accompanies him on these trips, furthering her studies in music and ethnology, and her books reflect these interests. She has written biographies of Beethoven, Mozart, Haydn, and Bach. Besides these works, her interest in the Zulu people has resulted in three other books and a Guggenheim fellowship.

The Mirskys have two children, Reba II and Jonathan, both of whom are married.

DAVID IN SILENCE

by Veronica Robinson

Illustrated by Victor Ambrus

SYNOPSIS

David was born deaf. His parents moved to a smaller town in England so that David could attend a school for the deaf and live at home.

David's speech was very limited and he could not always be understood. Since this is one of the problems often attending handicap, David found it difficult to communicate with other children his own age. They, in turn, felt that he was backward and uncooperative in games, conversation, and understanding. David tried to make other people understand him by using the finger alphabet, but this method was slow and not always comprehensible. There is much background information in the book, dealing with problems of deaf children, their struggle to be understood and their great desire to be a part of the group.

Michael, an acquaintance, learns to be a good friend to David; and learns, too, that it is difficult for the hearing person as well in such situations. Much patience and understanding on the part of both boys is necessary.

The story, then, concerns David and Michael and their relationship with each other. It also relates some of the unusual escapades, as well as misunderstandings of both boys and girls, heightened by their lack of knowledge in dealing with handicapped persons.

It is a story of a handicapped boy who is helped by his friend to become an active member of society. The story is told with dignity, understanding, respect, and sympathy.

BIOGRAPHICAL INFORMATION ON THE AUTHOR

Veronica Robinson writes with a knowledge of her public, as she is by profession, a children's librarian. She was born on the Island of Jersey, near the French Coast of the English Channel. She first served as a librarian there; although she is now in charge of the Children's Room of the Holborn Central Library, London, England.

At the age of 19, her first article appeared in the London Times. Two other children's books were published before David in Silence.

Miss Robinson became interested in the problems of deaf children when, as a librarian, she met students and teachers from a school for the deaf near the library. Since that time, she has done extensive research into the problems of the deaf child, gaining first-hand knowledge at various special schools in England.

MR. BELL INVENTS THE TELEPHONE

by Katherine B. Shippen

Illustrated by Richard Floethe

SYNOPSIS

This excellent biography of Alexander Graham Bell opens as he begins a career as a teacher of the deaf. (Pupils may remember that as a child Helen Keller was brought to him for help.) In the evenings he experiments with tuning forks and vibrations of the air in his room.

Children living in the space age may have difficulty in imagining a world without telephones. The events leading up to the invention of the telephone in 1876 are carefully chronicled in the smooth-reading text. Aleck Bell's long association with his friend Thomas Watson is a thread running throughout the story.

Following the initial successful experiments with the telephone, the first public exhibition of the new invention is at the 1876 Centennial Fair in Philadelphia. However, Bell does not achieve instant success. Don Pedro, emperor of Brazil, gives him encouragement, but others ask of what use is the new electrical "toy." Bell does not lose hope, and later travels to England for an audience with Queen Victoria. She purchases two of the instruments as novelties.

Bell's interest in deaf children is responsible for his meeting his future wife. Mabel Hubbard, a deaf girl of 16, is brought to him for help. Several years later they are married, and she shares the many trials and triumphs that follow his revolutionary invention.

BIOGRAPHICAL INFORMATION ON THE AUTHOR

Katherine B. Shippen's ancestors came to America from Yorkshire in 1669. One of her ancestors was a member of the Continental Congress and another was one of the founders of the College of New Jersey, later Princeton University. She attended school in New Jersey and later received a bachelor of arts degree from Bryn Mawr. She received a master's degree at Columbia.

Reading became important early in her life, for her mother read to her and her sisters all the works of Dickens, Dante, and the other classics. Later, she traveled with her sisters to Scotland, England, and the continent. She lived in China for a year, studied the language, and then returned home across the Indian Ocean and the Red Sea.

Among the many positions she held before she began to devote full-time to writing, were those of a social worker, history teacher, and headmistress of Miss Fine's school in Princeton, New Jersey. Miss Shippen has also been Curator of the Social Studies Division of the Brooklyn Children's Museum.

Miss Shippen's contribution to children's literature has been significant. Her work reflects her interest in science and history: New Found World tells the story of six centuries of South America; and The Great Heritage, tells of the taming of the North American wilderness. She has also written works on electrical energy, American industry and archeology, as well as a biography of Alexander Graham Bell.

THE WHITE BUNGALOW

by Aimee Sommerfelt

SYNOPSIS

In this independent sequel to the Road to Agra, 16-year-old Lalu is faced with a momentous decision. Shall he accept the scholarship that will lead to a medical career in the "White Bungalow," or shall he remain in his village to till the fields and help his ailing father keep the family from starvation? Lalu unhappily accepts the fact that without him the family cannot subsist. He relinquishes his place in the school to his good friend, Ram, and finds, to his surprise, that he is content with his decision.

The characters are well-drawn and there is mounting tension in the story, culminating with a realistic solution to provide a fascinating background study of a changing India. The author's message that the need for trained young people exists at all levels in India, is clearly expressed.

BIOGRAPHICAL INFORMATION ON THE AUTHOR

Aimee Sommerfelt lives in Oslo, Norway, in the house where she was born. Her husband, Professor Alf Sommerfelt, recently deceased, held the important post of Director of Linguistics at Oslo University and was one of the founders of UNESCO. As a delegate, he traveled extensively on behalf of UNESCO, and his wife always accompanied him. Mrs. Sommerfelt used her sojourn in India to write The Road to Agra, one of the most honored children's books of 1961. The sequel to this book, called The White Bungalow, was equally well-received.

The author, who is loved by children not only in her own country, but in all parts of the world where her books have been translated, reveals a compassionate heart in all her stories. The Road to Agra won the Child Study Association Award, the Gold Medal Award of the Boys' Clubs of America, the Jane Addams Award, the Woodward School Award, the Norway State Prize for Children's Literature, and many other citations of merit.

Aimee Sommerfelt has three children and many grandchildren.

MIRACLES ON MAPLE HILL

by Virginia Sorensen

Illustrated by Beth and Joe Krush

SYNOPSIS

With excellent characterization and simplicity, this book recounts the experiences of 10-year-old Marly, her 12-year-old brother Joe, their mother and ex-prisoner-of-war father, as they move to an old home in the country. They hope that the new and different surroundings will help to cure the father's problems. The transplanted city family finds adjustment to Pennsylvania country life somewhat trying, but never dull.

Adjustment comes as Joe makes friends with Harry the Hermit, and Marly explores new delights in the countryside, under the guidance of kindly Mr. Chris. When maple-sugar time comes, the whole family discovers new strengths and abilities as they work together to save Mr. Chris' sugar crop.

The author's descriptions of seasonal changes in nature are especially colorful, and the reader can almost smell the fragrant maple sugar bubbling in the huge pots over the fire. Marly recognizes that the constant changes in nature are a part of the miracles on Maple Hill.

This 1957 Newbery Award winner presents a fine characterization of a family working and growing together, yet with each member retaining his own unique individuality.

BIOGRAPHICAL INFORMATION ON THE AUTHOR

Virginia Sorensen was born in Provo, Utah, but most of her childhood was spent in the Sanpete Valley, which is in the middle of the state. There were six children in the family, three boys and three girls. In summer they climbed the mountains and went wading in irrigation ditches.

In 1933, Virginia was married to Frederick Sorensen and moved to Palo Alto, California, where Mr. Sorensen studied for his Ph.D. in English literature. Mrs. Sorensen had graduated from Brigham Young University, but she missed the ceremony because she was in California with her new baby, Ruth. Two years later, their son, Fred, was born.

The Sorensens have lived and worked in many parts of the country and in each place Mrs. Sorensen has responded to the people who live there. They have lived in Utah, California, Indiana, Michigan, and Pennsylvania. Two Guggenheim Fellowships allowed them to study in Mexico and Denmark. Mrs. Sorensen is a writer of adult fiction, as well as children's books. Her stay in the deep South produced Curious Missie, about a little southern girl who asks too many questions. The Amish people of Pennsylvania prompted the writing of her book, Plain Girl. Miracles on Maple Hill, another Pennsylvania story, received the Newbery Medal in 1957. In it, the strong family relationships and the delight in the wonders of nature bear a strong autobiographical imprint.

Mrs. Sorensen speaks of her plans for the future:

"Everywhere I go, it seems as if stories are there before me, waiting to be told. I am only sorry I can't write them all or live in every lovely place. Certainly, I plan to live in as many as possible and tell every story I can find time to tell."

SHADOW OF A BULL

by Maia Wojciechowska

Illustrated by Alvin Smith

SYNOPSIS

Because he resembles his father, who had been one of Spain's most renowned bullfighters, Manolo is expected to become a bullfighter, too. No one consults his wishes in the matter, but when he is 10 years old, the town's leading aficionados begin the training that will prepare the boy for his entry into the bullring. Only Manolo knows that he is temperamentally unsuited to the sport, that he lacks the necessary spark and dedication, and that he would much rather be a doctor. Although he works faithfully for his mentors, his fears and self-doubts increase. Manolo meets his first bull at the age of 11, and on that day he determines the answer to his problem. He takes the first step toward being a man when he finds the courage to go into the ring, and then to tell all of his sponsors that he had decided he did not want to continue as a matador.

The writing style in this 1966 Newbery Award winner is starkly simple. The book provides a great deal of information about bullfighting. The story has good characterization and a convincing, detailed analysis of the boy's motivation and his conflict. A glossary of bullfighting terms is appended.

BIOGRAPHICAL INFORMATION ON THE AUTHOR

Maia Wojciechowska was born in Warsaw, Poland, and attended school in Poland, France, England, and the United States. She speaks French, Spanish, Italian, Portuguese, Polish, and English. After having traveled to, and lived in, many parts of the world, she now makes her home with her daughter, Oriana, in a five-story stone tower in the east.

To an interviewing writer, Miss Wojciechowska has admitted to being "eccentric, but not crazy." Besides being a writer, she has followed up her various interests with numerous jobs. These include private detective, tennis professional, magazine book editor, translator, and broadcaster (Radio Free Europe). During a year she spent in Mexico, she considered becoming a bullfighter, and actually trained with other young hopefuls. She studied the subject most thoroughly and has even fought a bull.

Miss Wojciechowska's numerous interests and unfailing energy keep her moving and changing all the time. The honesty and directness of children and teen-agers has an appeal for her and she feels that they can be reached through reading.

BIBLIOGRAPHY

Books Which Relate to the Study of Literature

- Adams, Bess Porter. About Books and Children. New York: Holt, 1953. 573 pp.
- Altick, Richard D. Preface to Critical Reading, Fourth Edition. New York: Holt, Rinehart and Winston, 1962. 326 pp.
- Arbuthnot, May Hill. Children and Books, Revised. Palo Alto: Scott, Foresman, 1957. 684 pp.
- Beckson, Karl, and Arthur Ganz. A Reader's Guide to Literary Terms: A Dictionary. New York: Farrar, Straus, and Cudahy, 1960. 230 pp.
- Burton, Dwight L. Literature Study in the High Schools. New York: Holt, 1959. 291 pp.
- Fenner, Phyllis. The Proof of the Pudding. New York: John Day, 1957. 246 pp.
- Fuller, Muriel ed. More Junior Authors. New York: H. W. Wilson, 1963. 235 pp.
- Haines, Helen E. Living With Books. New York: Columbia University Press, 1950. 610 pp.
- Hazard, Paul. Books, Children, and Men. Boston: Horn Book, 1960. 176 pp.
- Huck, Charlotte S., and Doris A. Young. Children's Literature in the Elementary School. New York: Holt, Rinehart, and Winston, 1961. 522 pp.
- Jewett, Arno; A. H. Lass; Margaret Early. Literature for Life. Boston: Houghton Mifflin, 1958. 726 pp.
- Johnson, Edna; Evelyn Sickels; Frances Clarke Sayres. Anthology of Children's Literature, Third Edition. Boston: Houghton Mifflin, 1959. 1239 pp.
- Kunitz, Stanley, and Howard Haycraft, eds. Junior Book of Authors. New York: H. W. Wilson, 1951. 309 pp.
- Mahony, Bertha E.; Louise Payson Latimer; Beulah Folmsbee. Illustrators of Children's Books: 1744-1945, First Edition. Boston: Horn Book, 1947. 527 pp.
- Mencken, H. L. The American Language. New York: Knopf, 1963. 124 pp.

Miller, Bertha Mahony, and Elinor Whitney Field. Caldecott Medal Books: 1938-1957. Boston: Horn Book, 1957. 329 pp.

_____. Newbery Medal Books: 1922-1955, Volume One. Boston: Horn Book, 1955. 458 pp.

Miller, Bertha E.; Ruth Viquers; Marcia Dalphin, eds. Illustrators of Children's Books: 1946-1956. Supplementary. Boston: Horn Book, 1958. 299 pp.

West, Dorothy Herbert, and Rachel Shor, eds. Children's Catalog, Tenth Edition. New York: H. W. Wilson, 1961. 915 pp.